TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLVI., No. 1,172. NEW YORK: SATURDAY, JUNE 8, 1901. PRICE TEN CENTS.

Photo. by Standiford, Louisville, Ky.

ESTHER IVOR.

THE MATINEE GIRL.

The Matinee Girl received a letter with a special stamp the other day asking her to write something about girl students giving an outdoor performance of As You Like It.

My unknown correspondent wrote: "To see a large knock-kneed fat girl play Rosalind with Ada Rehan gasps and solemn prancings in imitation of coquetry is a screamingly funny thing to see. I saw it."

Unfortunately the Matinee Girl has never seen one of these college shows, in which girls masquerade as warriors with portieres draped about them, but that a fat and knock-kneed Rosalind must be funny is admitted.

All amateur shows are funny and the very bad ones are funniest of all. When there are plenty of amateur "supes" in tights with helmets and spears and things, it is worth going miles to see them.

The fact of the matter is very few men have legs that will stand starring without a little padding, and amateur padding is the weirdest thing that ever happened.

But funnier even than the college girls in portieres are the convent girls who are trained by the nuns to do little ballets and conversational plays for the Spring festivals about this time of year.

The Matinee Girl went to one of these lately, and the skittish hop, skip and a jump that the little girls executed in their representations of fairies was something that the burlesque companies would never let get by them if they once saw it.

One fat little girl, whose wreath had gotten over on the side of her head, shook the stage as she came cavorting in with one hand over her head and the other clutching a basket of artificial flowers. She announced that she was "Moonlight."

Then another girl, with her hair down her back, side-stepped in, and with a naturalness that was good as Duse's, held a whispered conversation with Moonlight that no one could get a word of.

She might have been giving her a tip on the races or talking gossip, but we never were in it for a minute. From that on we lost the thread of the plot and could only guess at what was going on.

But Moonlight was it all through and she never lost her gait and kept the stage wobbling every time she came in.

Twelfth Nighters, Leaguers and theatrical people generally will be saddened to know of the illness of Ella Starr, who has written so many bright things for *Judge* and other humorous papers.

A year or two ago she had a serious illness, but recuperated as though by magic and soon was working away as hard as ever at her profession. Now she has been once more stricken with illness and her hosts of friends are grieving over its continuance.

She is under careful nursing and some of the best medical advice in the country, and there is every hope that with rest and freedom from business cares and anxieties she will soon be restored to health.

Ella Starr is one of those rare women souls that made every one her loyal friend that ever knew her well. Sweet-natured, without any of the smallnesses of human nature in her make-up; with genuine sympathy and helpful advice and a good word for everybody, she has won the affection of the members of the many clubs to which she belonged.

"Starry," as she has always been called as a sort of tribute to her brightness and the fund of life and spirits which she always contributes to any gathering where she is present, made her friends happy one evening before her recent illness by giving a recitation in costume of a parody which she had written on Kipling's "The Vampire."

It was genuinely funny and was given in a drawing-room where an improvised stage had been erected. The room was darkened and Miss Starr made her appearance like a ghost in a most uncanny vampire drapery, whitened face and weirdly hollow eyes.

As she came in, wraithlike as a banshee in the darkness, she tripped over a rug and executed a fall which was as effective as Francis Wilson's famous slide down stairs in Erminie.

Then she rose to her feet and began chanting solemnly:

"A fool there was and his cash he spent—
Even as you and I—
Yes, to his last identical cent.
For violets, cabs and champagne it went;
But it wasn't at all what the lady meant,
For the lady wished him to pay the rent,
And gave him the goo-goo eye!

The fall hadn't been rehearsed, but it proved so much of a success that "Starry" was never allowed to repeat the recitation without first tumbling over her feet and then rising seriously to the occasion.

"Starry" has also done Romeo to a Juliet in pajamas with a piano for a balcony; has played the bones at an amateur minstrel show and given some memorable roof parties in Summer time, and her friends are waiting for her recovery so that there will be a renewal of all the good old times.

It is one of the peculiarities of the feminine nature that when you get the capacity and talent for work in a woman's body she works too hard.

The energy and the ambition and desire to succeed burn up in her like a flame and she keeps on pushing harder for the goal and all the time exhausting her nerves and her lungs and her heart, as unconscious of the danger as a girl skipping rope and putting exertion into the sport that has killed many a school girl.

That is one of the pathetic things about women who work. Their own vitality has to feed the fires of their ambition. Men are hard workers, but somehow they manage to strike a balance as a rule. Their brains direct the battle.

But a woman puts her spirit and her soul into things! Any number of women on the stage make themselves ill with the tireless energy they throw into their rehearsals as well as their performances.

We are all extremists in this. There never was a woman who went into any work that she liked that took it moderately. We are either very lazy or else we pitch in and wear out our finger nails trying to accomplish what we are after.

And the Matinee Girl has always held the ignoble theory that women, even the higher educated, uncorseted, bifurcated females, were never intended for any more serious business in this life than being wives and mothers.

That's quite a large enough order for any woman. So when you get us acting and writing and lecturing and electioneering, we get our better natures badly twisted.

We are doing wonderful things in the arts and the sciences and the walks of life that women have made a success of, but we pay up for it, you can bet a hat!

It's more fun to powder a nice pink baby after its bath than to sculp an infant Cupid in marble that all the world will acclaim. When we put grease paint on our own noses instead and stalk on and recite great lines with a calcium on us, it's a perversion.

Women are women first and everything else afterward! The Matinee Girl thought of this the other day as she read the criticisms of the newspapers on the Goodwin production of Shylock.

The adjectives were all used up throwing bouquets at Maxine Elliott's beauty as Portia. Like one man they took off their hats to her and groveled at her feet. "Matchless, incomparable, rare, exquisite, wonderful, alluring, radiant," those were only a few of the little ones.

And I couldn't help thinking that down in the deep recesses of Miss Elliott's heart it pleased her more to read it than if the general consensus of opinion was that she was a rarely intelligent, subtle, but noticeably homely Portia.

There is one gifted poetess that the Matinee Girl knows.

She is endowed intellectually but not voluptuously. You can talk to her all day about her poems and she seems bored.

But just tell her she has eyes like Julia Marlowe or the smallest hand you ever saw on a woman and she'll begin to find you interesting right away.

It is a good thing that femininity is as strong as it is, for it's going to outlast all the progress that we shall make during the next two or three centuries.

Queen Lavinia put on her crown with a hat pin the day of the Waldorf coronation, and at the Professional League election the other day nearly all the members voted for two candidates each.

"And I thought," said Cora Tanner, "that we were a body of intelligent, grown up women? ? ?"

So what's the use, girls?

The minute we get tangled up in any of these many things they get another laugh on us. Here is a melancholy example.

Your friend the Matinee Girl was trying to figure out the other day if it was cheaper to move than to pay rent during the Summer months.

She had a pad and a pencil and a worried look. She added and subtracted, divided and multiplied and counted on her fingers.

Just then she remembered it was time to feed her two canaries, "Weber" and "Fields."

"Weber" is the best singer and has a beautiful gold cage with a cupola on it. "Fields" has no voice, but he eats olives and does stunts on the trapeze and is an interesting bird.

Still puzzling over the rent problem I gave the little things their seed and water and went back to doing sums.

All day I noticed how oddly the birds acted. "Weber" wouldn't sing and "Fields" refused to do any of his specialties. They sat on the top rung with their feathers all ruffled out and looked at me in such a way that it made me feel uncomfortable.

Not until next day did I find out what the trouble was. I had given "Weber" two portions of seed and no water and "Fields" had two portions of water and no seed.

They have been ill ever since. In fact, "Fields" seems to be going into a decline. That's what comes of going in for higher mathematics! THE MATINEE GIRL.

ESTHER LYON.

Esther Lyon, whose picture appears on the first page of this issue of THE MIRROR, has won popularity in all the leading cities of the country. She has appeared with Charles Frohman's attractions, William H. Crane, N. C. Goodwin, and Fanny Davenport, and in stock companies at Louisville, New Orleans and Chicago. Miss Lyon has just closed as leading woman of the Aubrey Stock company at the Grand Opera House, Brooklyn, during their three weeks' season, and she goes at once to Elitch's Garden, Denver, to join the Walter Clarke Bellows Stock company for a special engagement of six weeks. The critics of Brooklyn have been unanimous in their praise of Miss Lyon's good work in The Charity Ball and Men and Women. She is credited with being one of the best-dressed leading women on the American stage. Miss Lyon is considering an offer to originate a part in a New York production early in September. She also has had several offers for stock work.

CYRANO AS A GRAND OPERA.

Walter Damrosch, in collaboration with William J. Henderson, is at work upon a grand opera adapted from Edmond Rostand's famous drama, Cyrano de Bergerac. The opera, the preparation upon which has occupied almost two years, is nearly completed. Mr. Damrosch is now at the Delaware Water Gap, putting the finishing touches to the score. The libretto follows Rostand's play closely except that the last two acts have been combined by Mr. Henderson into one. It is said that the opera may be heard at the Metropolitan next season.

MACK AT THE HERALD SQUARE.

Andrew Mack will open an engagement at the Herald Square Theatre Sept. 3, presenting Theodore Burt Sayre's play, Tom Moore for the first time in this city.

Desirable desk room for rent. Shipman Brothers, 1440 Broadway.

PLANS FOR THE MANHATTAN THEATRE.

Plans are well under way for the opening next September of the Manhattan Theatre, New York, under its new management. Mrs. Fiske's season at that house will cover the Autumn and Winter, and will mean a period of unusual dramatic activity.

The first production will be a play by Anna Crawford Flexner, entitled Miranda of the Balcony, founded upon A. E. W. Mason's novel of that name. Mrs. Fiske several months ago secured the dramatic rights to this story. It is a strong, wholesome transcript from modern life, strikingly original in characters and events, and in this respect is notable among recent works of fiction. It interweaves the modernity of English life with the peculiar quietude of life in a remote Spanish town and the strongly contrasting mediæval conditions of Morocco as they are but superficially affected by European contact, the scenes being laid in those three countries. Thus there is an opportunity for picturesque scenery and costumes as well as for diversified characterization. Mrs. Fiske will play the title part. The novel is in no sense a "problem" story, and naturally the play will in no sense be a problem play. It has strong dramatic complications and much characteristic comedy.

The second production at the Manhattan will be a historical costume play which, aside from its dramatic force and literary flavor, will be interesting from its pictorial and archæological features. Messrs. Gates and Morange, who made the scenery for Becky Sharp, are now at work at the Manhattan Theatre on the scenery for Miranda of the Balcony. Scene models for the second play by the same artists have been finished, and the costume designs for it have just been received from Percy Anderson of London, whose designs for the costumes in Becky Sharp embodied perhaps the most complete and accurate study of international dress of the Napoleonic period yet presented on the stage.

Mrs. Fiske's plans for next season as to plays had been practically matured before the announcement that Harrison Grey Fiske had secured a lease of the Manhattan Theatre for a term of years, and that this house would hereafter be Mrs. Fiske's professional home. That announcement, which embodied a statement of the policy that will control in the management of the Manhattan Theatre, has apparently in a measure turned the efforts of American dramatic authorship in the direction of the new enterprise. While the new management of the Manhattan will not confine the selection of plays to any geographical limits, the wish is to give the preference to American authors, all other things being equal.

This policy has initially had effect, and there is no lack of good material, both in hand and in prospect. In addition to the two plays mentioned, there are several others that already have been written and arranged for, and still others upon which able hands are at work. Among the plays already written and accepted by the Manhattan management is one by John Luther Long, author of Madame Butterfly. Another is by Henrik Christiernson and Emil Jonas. Christiernson is one of the ablest of the younger Scandinavian dramatists. This play, originally successful in Denmark, has been produced successfully also in the chief cities of Germany, Austria, Russia, and Italy. Emil Jonas collaborated with Christiernson on the version that was produced in Berlin. The adaptation to English has been made by Alice Brown. A drama by the late Charles Coghlan has been secured from his widow, Mrs. Louise Coghlan, and is said to be in the best vein of that brilliant actor and author. A play by Paul Heyse, with a strong role for Mrs. Fiske, has also been accepted.

Among the plays by other hands in prospect is one by Langdon Mitchell, author of Becky Sharp. Mr. Mitchell has been at work on this drama during his sojourn in Rome. George C. Hazelton is also writing a drama for the Manhattan. Harriet Monroe has in hand a play of strong dramatic character dealing with American political and social life, the scenes of which are laid in the West and in New York, and a play is also in prospect from Mary Wilkins, the noted novelist.

After her long season in New York, Mrs. Fiske will in the Spring visit annually the larger cities of the country, playing in the theatres in those cities with which she has been identified for several seasons. During this interval it is the purpose of Mr. Fiske to make new productions at the Manhattan Theatre and to enter into engagements with independent companies of the first class, as circumstances permit.

Mrs. Fiske recently finished her season at Detroit, and has returned to New York. The company that will support her at the Manhattan is now being formed. The design is to make it the strongest dramatic company that has been seen in this city in association with a star in many years.

There are some facts about Mrs. Fiske's season just closed that are worthy of note. Her tour extended over thirty-two weeks, and she covered a distance of 14,247 miles, appearing in eighty-six cities. In three of these cities—Boston, Chicago, and San Francisco—she spent twelve weeks. Becky Sharp was performed 173 times during the tour, and Tess of the D'Urbervilles 34 times. Up to date there have been 427 performances of Becky Sharp and 385 performances of Tess of the D'Urbervilles.

HERR MOST PRESENTS HIS PLAY.

At the Windsor Theatre last Monday night John Most, the anarchist leader, presented a new five-act play of his own making, entitled Der Strike. The old playhouse, now given over to Jewish opera except upon rare occasions, was filled with an assemblage of "reds" that to an outside observer proved of more interest than the drama itself. There were present many eminent anarchists of New York and from the turbulent city of Hoboken. But notwithstanding the radical views of most of the onlookers, the audience was in its entirety very orderly and good-humored. Stout and placid-looking German folk munched cakes and candies, little children toddled up and down the aisles, and loving couples whispered when the lights were low in the fashion that obtains in the East Side theatres. The parquet presented a peaceful and domestic scene. On the stage were represented oppression, rebellion and bloodshed.

The scenes of Der Strike are laid in Germany. The principal characters are Baron von Hartenstein, a wealthy manufacturer; his daughter; Fischer, an old workman, and Fischer's son Franz. The wage earners have, of course, many grievances. Fischer endeavors to settle matters amicably between the employer and the employed. He gains the Baron's promise that the woes of the workmen shall be relieved. Meanwhile Franz has permitted himself to fall in love with the Baron's daughter. He proposes to her and is promptly rejected. Angered at this, he calls upon the workmen to strike, and to prove his daring he shoots at Baron von Hartenstein. The Baron is wounded slightly and Franz is sent to prison. Old Fischer pleads with the Baron for his son's release. The Baron refuses to liberate Franz, whereupon Fischer shoots him dead. This is a signal for an uprising of the workmen. They open the doors of the jail, burn the factory, sing the "Marseillaise," make speeches, and thoroughly enjoy themselves in anarchistic fashion.

Herr Most, who has appeared many times in the East Side theatres, played the role of old Fischer vehemently. He delivered his speeches with such vigor that again and again he roused the spectators to a point where apparently they forgot that the Hartenstein factory strike was not a reality. The other members of the cast had not Herr Most's enthusiasm and but a very few of them played acceptably. The prompter worked hard.

SMALLPOX QUARANTINE RAISED.

The smallpox quarantine which has been in force at Faribault, Minn., for the past two months, and which caused the theatre there to close, has been raised. Attractions can now be booked.

GOSSIP OF THE TOWN.

George A. Blumenthal has leased the American Theatre Roof Garden for the coming Summer and will offer there revivals of standard light operas, the season opening June 17.

Palmer Morrison announces that in future he will be known professionally as William Dighton.

Heinrich Conried and Mr. and Mrs. Florenz Ziegfeld, Jr., (Anna Held) were passengers on the *Kaiser Wilhelm der Grosse*, that sailed for Europe May 28.

Malcolm L. Bridgman has secured a judgment against the Columbus Amusement Company for $3,695, a balance due for rental of the Circle Music Hall.

A divorce was granted to Louise Marcelli from W. S. Butterfield at Long Branch, N. J., May 22.

A special performance of The Dairy Farm will be given at the Park Theatre, Philadelphia, on the afternoon of June 12, when the entire proceeds will be given to the *North American's* Poor Children's Outing Fund.

The benefit to Rudolph Aronson, given at the Casino on the afternoon of May 28, was attended, unfortunately, by only a small audience. A long list of volunteers had been announced, but most of them disappointed. Among those who did appear were Frank Pagano and Eva Lemetre, who made their first appearances in this city; Emma Carus, Hattie Delaro, Diane de Jade, Rosemary Glosz, and F. F. Mackay.

Otis Skinner will star next season in The Heretic, a drama written by himself and Ernest F. Boddington.

Marie Gilmer is visiting at her former home, Nashville, Tenn., having fully recovered from her recent illness. She will return to New York in August to begin rehearsals as Marguerite in Faust.

Mildred Stoller underwent successfully an operation for appendicitis in this city May 28.

According to the Adelaide *Critic*, J. C. Williamson is to manage Nance O'Neil's London season and is arranging to lease a theatre for the engagement.

Souvenirs in the form of metal insects to serve as desk match-boxes will be given out at the Madison Square Theatre on Thursday to mark the 150th performance of William Collier in On the Quiet.

Lempriere Pringle, Barron Berthold, and Ella Russell have joined George Musgrove's Australian Opera company.

Bessie Baldwin, a daughter of the distinguished General Baldwin, of Fort Wayne, Ind., has decided to enter upon a dramatic career, and will be a member next season of the Beside the Bonnie Brier Bush company.

An anti-Senate play called The Smugglers, recently produced in Russia, has aroused such bitter feeling that several riots have already occurred on account of it. At Kutais, in South Russia, thirty soldiers were injured during an encounter with the populace at the theatre doors.

The marriage of Maude Holdrige to James A. Maross on Jan. 14 last, is announced.

Zelma Rawlston in her unique three-ply entertainment scored a success at Shortridge's Theatre, New Brunswick, N. J., on May 30. The house was crowded and Miss Rawlston's interpretation of Carmen surprised even her friends. She was ably supported by a first-class company.

Dr. C. Villiers Stanford's opera, Much Ado About Nothing, had its initial production at Covent Garden, London, May 31, and was well received. David Bispham was seen as Benedick, Marie Brema as Beatrice, Suzanne Adams as Hero, and M. Plançon as the Friar.

Mr. and Mrs. James K. Hackett (Mary Mannering) sailed for Europe June 1 from Boston. They will spend two weeks in London and three weeks on the southern coast of France.

Mazie Follette has brought suit against Lulu Glaser in the Supreme Court for $10,000 damages for alleged defamation of character. Miss Follette declares that Miss Glaser caused her discharge from The Prima Donna company by a wrongful assertion that she had been flirting with men in the audience.

Frank E. Carstarphen, correspondent of THE MIRROR in Denver, Col., has formed a partnership for the practice of law with John T. Bottom, of that city.

Ollie Mack Trumbull filed a petition in bankruptcy in this city May 29, declaring liabilities of $7,766 and assets of $5,100.

Clay M. Greene's sacred drama, Nazareth, was produced May 31 at Santa Clara, Cal., during the golden jubilee of Santa Clara College.

Shipman Brothers, who have secured the rights to Pudd'nhead Wilson for three years, will present the play in the Eastern and Central States and a few Western points next season. Four of the original cast have been engaged for the production.

Arrangements were made last week by which the public performances of the pupils of the American School of Opera next season will be given in the Theatre Republic. The school, now in its second year, has proved a success, and a number of last season's pupils are already holding responsible positions on the operatic stage.

Two performances will be given at the American Theatre on the afternoon and evening of June 11 for the benefit of the widow of John Germon. Members of the Greenwall Stock company and other well-known players will take part in the entertainment. The committee in charge has received a check for $100 from Joseph Jefferson, and many other orders for seats have already come in.

The dramatic rights to Winston Churchill's novel, "The Crisis," have been secured by James K. Hackett. Mr. Churchill will make the dramatization that Mr. Hackett will produce next season.

The betrothal of Herbert Sleath and Suzanne Sheldon has been announced in London.

Walter Hodges has secured the rights to Humbug, and will star in it next season.

Roy N. Hair, musical director of the Park Theatre, Brooklyn, is slowly recovering from the effects of his recent accident, but his arm has turned out to be seriously injured.

David E. Grossman was appointed last Friday receiver for A. H. Chamberlyn in the suit brought by Harry Robertson for the recovery of the value of costumes and properties furnished for The Prima Donna.

In the Supreme Court last Friday Judge Blanchard refused to grant the plea of counsel for Marcus R. Mayer for a recommitting to the referee of Mayer's suit against Olga Nethersole. The judge affirmed the amended report of the referee, by which Miss Nethersole's indebtedness to Mayer was reduced from $3,197 to $1,972.

George B. Miller has been engaged by Munro and Sage for their company playing Rupert of Hentzau and The Prisoner of Zenda next season. He is spending the Summer at his home in Buffalo, N. Y.

Charles L. Young assumed control on June 1 of the Illustrated and amusement department of the *American Art Journal*.

John Turton, leading juvenile, MIRROR.

IN OTHER CITIES.

SAN FRANCISCO.

Henry Miller opened in Heartsease at the Columbia May 20-25 for his third annual Summer season. This picturesque romance has often been presented by Mr. Miller in this city, yet it has lost none of its charm. In spite of the unpropitious weather the opening performance was attended by a large and representative audience, and the house was crowded at every performance during the week. Mr. Miller has always brought fine plays and an excellent co., and this season proved no exception to the rule. Concerning Mr. Miller's Eric Temple, little can be said. It would be hard to imagine the role better played. There was a noticeable improvement in his voice, which during his last visit here seemed on the point of breaking entirely. Florence Rockwell appeared as Miss Neville and gave a worthy portrayal. Miss Rockwell is good looking and has a pleasing voice. She spoke the sentimental lines with judgment and discretion. Harry L. Northrop, a new member of the Miller co., was a splendid Captain O'Hara. He has a natural and handsome stage presence, and was spirited, forceful and humorous. Arthur Elliott's Lord Neville was excellent, while Charles Cherry's Sir Geoffrey was equally good. Otis Turner made a humorous Peter Padbury, both in appearance and manner. Jennie Eustace was decidedly the best Lady Neville we have seen here, and Grace Elliston's Alice Temple has lost none of its grace and sympathy. One could not but admire the character of Alice Temple in the hands of Miss Elliston. Laura Clement as Lady O'Hara, George C. Pearce as Major Twombley and Mons. D'Arville, Harry Spear as Doxton, George Babcock as Quigg, and William K. Chase as a chairman were all good. The Importance of Being Earnest 27-4.

A popular revival was that of The First Born at the Alcazar 20-26. It was at this theatre that The First Born was given its initial production. The public of San Francisco has always been loyal to the little Chinese tragedy, and it had as many sympathetic witnesses as has ever greeted it. Lila Convere increased her hold on the popular favor by her charming acting as Locy Tsing. Howard Scott's Chan was forceful and intelligent. Barton Hill was a dignified Dr. Pow Len, and made the character what the author intended—an important one. Charles Bryant, who gave the original interpretation of the part of Hop Kee, had the same role in the present production, and repeated his former distinct success. Georgie Cooper was the runaway Wife and Mr. Blasco repeated his former success as the Chinese rug picker. The farce, Gloriana, was put on as a curtain-raiser to The First Born, and this double bill will likely continue for some time.

At the Central, Shadows of a Great City drew good houses. The character of the play afforded wide scope for scenic effects, which were not disregarded. Lorena Atwood had the chief role, and came out strong in emotional work. Miss Atwood has played all sorts of roles since her engagement as leading lady at the Central, and her versatility is astonishing. Robert Cummings was a strong and sympathetic Tom Cooper, Margaret Marshall as the Irish woman displayed decided ability for comedy work, while Stanley Ross as the villain, and Tom Benson and George Webster as the pawnbrokers were acceptable. The War of Wealth 27-1.

Barbara Frietchie proved one of the best attractions so far presented by the Neill co. at the California. Standing room was the order at nearly every performance. Edythe Chapman's Barbara was decidedly the best work she has done here, and has greatly enhanced her popularity with 'Frisco theatregoers. Donald Bowles' strong acting as Jack Negly rather surprised his friends, who had seen him only in light comedy. Lillian Andrews' Mammy Lou was another clever bit of character work. Phroso 28-1.

The Toy Maker at the Tivoli bids fair to rival its popular predecessor. The Idol's Eye. Ferris Hartman is seen at his best. His comedy seems to have inspired the other members of the co. to their best efforts. Annie Myers as the automatic doll never appeared to better advantage. Harry Cashman's character work, Arthur Cunningham's singing, Arthur Webb's mawkish lover, and Maggie Francis Leavy's Fran Guggenheimer all went to complete a most entertaining performance.

The Queen of Chinatown held the stage at the Grand 20-26. Edward Hickman, Mathilde Choate, Lillian Rhodes, George Bloomquest, and Frederick carry the play successfully and are all deserving of a better medium for the display of their talents.

Commencing May 27, Melbourne MacDowell comes to the Grand for a season, opening in Cleopatra.

On May 28 there will be a big performance at the Alhambra under the auspices of the associated theatrical managers for the benefit of the Elks' home. All the theatres will contribute their best talent, and the bill will be one of the strongest ever presented here on a similar occasion. Lewis Morrison will be the speaker of the day and Charles Bryant will act as stage-manager. The sale of seats promises a big fund for the Elks' home.

On June 1 at the Alhambra The Marsh King, an operetta, will be given for the benefit of the Children's Hospital. E. D. MOORE.

DETROIT.

Wednesday afternoon, May 22, at the Detroit Opera House, In a Balcony was presented by Otis Skinner, Eleanor Robson, and Sarah Cowell Le Moyne. It was played before an audience which was not only very large, but also representative of our best people. The three players received at the close of the offering so much applause that it bordered on an ovation. Otis Skinner appeared as Norbert, Eleanor Robson as Constance, and Sarah Cowell Le Moyne as the Queen, and all three could hardly have been equaled in their respective parts. The performance was a great treat for Detroit's intellectual population. The staging was beautiful. In a Balcony was preceded by The Land of Heart's Desire, in which Nora O'Brien, Frank Connor, Harold Russell, Oscar Eagle, and Ada Dwyer appeared to advantage. Mabel Taliaferro as the fairy child handled the role with a skill seldom seen in one of such tender years.

E. R. Schremser was tendered a benefit at the Detroit Opera House 27. The audience was smaller than had been expected, but was a very enthusiastic one. The band, of which Mr. Schremser is director, was in excellent form, and gave all their numbers with spirit and vim. Henry Summerfield was given an encore after his solo. Ruby Harkness sang two numbers, both of which met with hearty applause.

Isabel Weir was the soloist in The Lady of Shalott, rendered by a chorus of eight young ladies, under the direction of Mrs. Ellen Peabody.

Mr. Schremser at the close of the concert, in a dignified and modest way returned thanks for the reception given him. Richard Mansfield 30-1. The management announce the curtain will rise at 7.45, being fifteen minutes earlier than usual. The prices have been advanced.

The Banker's Daughter was the offering presented by the Pike Theatre Stock co. 26-1 and was even more elaborate in its scenic effects than any yet given by this excellent co. The author claims Detroit as his home and wrote the play during his residence here. The different members of the co. were well suited. Angela Dolores and Byron Douglas appeared in the leading roles, the former enacting the character of the sacrificing woman with womanliness and sympathy. Mr. Douglas as John Strebelow was manly and dignified. The roles of Florence St. Vincent Brown and her old but skittish husband were handled by two favorites, Lizzie Hudson Collier and J. B. Everham, who as usual were good. Angela McCaull had only a small part but it was well executed. John B. Maher proved entertaining as American Phipps. The Count de Carche was assumed by Herschel Mayall, in his usual careful way. Harold Rutledge was played by C. D. Waldron and while on the stage but a short time he made himself one of the foremost favorites of the evening. The remarkably crowded house which greeted these players Sunday evening gives fair promise of a week's business which will exceed any week of the present engagement. At the Monday evening performance a souvenir was given to all the ladies present in the form of a photograph of Byron Douglas. The Adventures of Lady Ursula next week.

As a winding up of the season at Whitney's Opera House, a benefit was tendered to the house manager, Charles Altman, and its treasurer, D. L. Booth, Sunday afternoon and evening 26. The Two Orphans was the attraction and a fair sum was netted for the beneficiaries. The production as a whole was very poor. The only redeeming feature was the work of Frank J. Dean as Pierre and the Chevalier de Vaudrey. His work was above the majority of the co., and he at least displayed some little idea of what he was supposed to be. The role of Henriette was enacted by Ida Smith, and Lillian Lyons took the part of Louise. Picard, the valet, was played with a pretense of humor by Harry McCoy. Whitney's Theatre will now remain closed for four or five weeks, during which time it will undergo repairs and necessary replenishments.

At the faculty concert given by the Michigan Conservatory of Music at the Church of Our Father, Mrs. Mary Liggett Abel appeared as a star. Her performance was fine, and the audience repeatedly applauded her. F. L. Abel accompanied her. Esther St. John was heard in several German, French, and English songs, and was admirably assisted by Miss Holly, her accompanist. The third soloist was F. L. Abel, who played, for the first time in Detroit Rubinstein and Strauss' Sonata, Op. 6, accompanied on the piano by Mr. Jones. A trio consisting of violin, 'cello, and piano, by Mrs. Abel, Mr. Jones, and Mr. Abel, was also received with enthusiasm.

Edwin Holt lately seen here in Arizona, has joined forces with the Pike Theatre Stock co. He will undoubtedly prove a valuable acquisition to the co.

A visitor at the Hotel St. Claire last week was Duncan B. Harrison, a theatrical manager of many years' experience. It is rumored that he is here for the purpose of establishing an out of door amusement resort for the Summer months, giving a war drama, or something akin to it. Mr. Harrison denied the report, but many who know him, declare he is too fond of the show business to drop it yet.

The Windsor Opera co. gave a presentation of H. M. S. Pinafore at Harmonie Hall 22, under the auspices of the Detroit College Athletic Association. For a performance by amateurs it was excellent. The chorus was good and the soloists in fine voice. A large audience rewarded them with generous applause. FREDERICK KIMBALL.

ST. PAUL.

Good and appreciative audiences enjoyed the production of The Highwayman at the Metropolitan Opera House May 21-25. The co. is practically the same as that seen here last season. The opera was finely staged, and the costumes were bright and attractive. Katherine Germaine, the prima donna, as Lady Constance Sinclair, rendered the role artistically. Edmund Stanley has a striking personality and a sympathetic, resonant tenor. His acting was genial and spirited as Captain Scarlet. Bonnie May was a decidedly pretty and charming Lady Pamala. W. H. Thompson's excellent baritone was heard to advantage in the role of Captain Rodney. H. W. Tre Denick, cast for the part of Foxy Quiller, was suffering from a severe cold, and unable to appear. The role was assumed by E. S. Bresee, who acquitted himself well. Addie Sharp was delightful as Doll Primrose, and scored a hit. S. H. Forde as Sir Godfrey, Catherine Campbell as Mrs. Jarvey, and Helen Carr as Lady Fairfax were commendable. The chorus deserves mention for effective work, as also do the others in the cast. Nathan Hale was presented under Manager John E. Warner 26-29. The play is a strong one, and the efforts of a well balanced co. received hearty recognition from good audiences. The production was well staged. Howard Kyle's Nathan Hale was an excellent conception, and was marked by a manly and pleasing bearing throughout. He gives promise of a fine future. Jessie Izett as Alice Adams invested the character with personal charm and grace. Her strongest scene was in the third act. The other characters were in good hands. Worthy of especial mention were Charles Haight, Frederick Webber, George A. D. Johnson, Joseph Smiley, Howard Russell, Agnes Proctor, Antoinette Walker, and Josie Sisson. Jessie Bartlett Davis and vaudeville 30-1, also another vaudeville co., headed by the Girl with the Auburn Hair, 2-5.

At Valley Forge, presented by an excellent co., holds the stage at the Grand Opera House 26-1. The play was admirably staged. The climaxes are thrilling and effective. W. L. Roberts, the author, essayed the role of Captain Wilford Fairfax. Mr. Roberts has an attractive stage presence, a pleasing voice, and speaks his lines with vigor. Olive Martin was a beautiful and charming Virginia Preston, and Letty Allen was clever as Tubby Westbrooke. Miss Allen and L. C. Ingraham, as Dr. Obediah Willard, furnished the comedy of the play. F. Fred Jones, as Major Henry Carleton, was an effective villain. The co. throughout gave a good performance. This engagement closes the regular season at the Grand.

Brue Ignaz Bruell's Golden Cross, a German opera, was sung for the first time in America by the Mozart Club, under the direction of Cuade Madden, at Mozart Hall, Sunday evening 26. The cosy theatre was filled to capacity by St. Paul music lovers. The scenery and costumes were excellent and the opera was admirably rendered. Mrs. P. Zumbach as Christina sang the role effectively. Mrs. C. J. Rauk as Theresa was also good. P. J. Giesen as the master sergeant gave an excellent interpretation. Theodore Lienau as Gontran, and Martin Giesen as Nicolas, rendered their roles admirably, as did others in the cast.

The Broadway Theatre co., playing The Highwayman, closed their season here 25.

The Criterion Stock co. will open the Summer season at the Metropolitan Opera House 9. Robert Bronet and May Buckley head the co. GEORGE H. COLGRAVE.

PROVIDENCE.

The Wife, as played by the Albee Stock co. at Keith's, May 27-1, proved to be another popular success and drew large houses. The work of each member of the co. was uniformly good. The cast was as follows: Senator John Rutherford, Malcolm Williams; Helen Truman, Valerie Bergere; Lucille Ferrant, Lisle Leigh; Major Putnam, William F. Owen; Mrs. Bellamy Ives, Helen Reimer; Matthew Culver, George F. Farren; Silas Truman, Malcolm Arthur; Robert Gray, Roy Fairchild; Mrs. Amory, Helaine Hadley; Jack Dexter, Walter Thomas; Kitty Ives, Sadie Handy; Agnes, Clara Blaney, and Mr. Randolph, Albert Marsh. Secret Service 3-8.

Katherine Rober and her co. had an excellent week at the Empire with Sowing the Wind 27-29 and The Two Orphans 30-1. Both plays gave satisfaction, the leading parts being well taken by Miss Rober, Harold Kennedy, James Gordon; Louis Leon Hall, Edith Crosbie Ives, and Izetta Jewell. The vaudeville comprised Barron Brothers; Dooley and Fowley, Howard Brothers, and Lola Dodge. Madame Sans Gene and The Girl I Left Behind Me 3-8.

The Merchant of Venice was given at the Providence Opera House 30 by N. C. Goodwin and Maxine Elliott.

Providence seems to be "right in it" for Summer seasons. On evening of 3 Corse Payton's Stock co. will open at the Providence Opera House and the opening week there will be a change of bill at every performance. The repertoire for the week comprises The Prodigal Daughter, Drifted Apart, The Charity Ball, Hazel Kirke, The Banker's Daughter, Don't Tell My Wife, Diplomacy, Aristocracy, The Gilded Fool, The Private Secretary, and Jim the Penman. Vaudeville will occupy the time between the acts.

After the matinee 28, Lisle Leigh, of the Albee co., gave a Japanese reception and tea in the foyer at Keith's.

The seashore resorts had their preliminary opening 30 and the regular season will commence about June 15. At Crescent Park many changes have been made by the new management. H. I. Dillenback, a well-known newspaper man, is to manage the Park for the Hope Land co. The Memorial Day programme included concerts by Reeve's American and the Second Regiment bands, Brigham's Orchestra, balloon ascensions and parachute jumps by Bobby Leach, and C. C. Davis, who came down the chutes on roller skates. At Rocky Point concerts by the National Band and balloon ascensions were the features. HOWARD C. RIPLEY.

SEATTLE.

The Frawley co., as their seventh week's offering presented Blue Jeans at the Grand Opera House May 19-25. This play had not been seen here since 1892 and awakened considerable interest. The play was given careful staging, which is a feature of all the Frawley co.'s productions. The saw mill scene was especially effective. The feature of the performance was the acting of Pearl Landers as June. This young woman has been advancing with steady strides, and to be playing a part like June with success at the age of sixteen is enough assurance for her future. Alice Johnson appeared to advantage in the role of Sue Endaly. Mr. Frawley's Perry Bascom was a clean cut and enjoyable piece of work. J. R. Amory by his clever comedy work as Ike Hankins brought down the house. Harrington Reynolds was strong as Ben Boone. Frank Mathien as Jim Tutewoller, and Minette Barrett as Rebecca Klicker deserve mention. It was quite a step from Sans Gene to Blue Jeans, but all of the cast sustained their parts well. Good business has been the rule. The Masqueraders 26-1, excepting the evening of 27, when the Kneisel Quartette will hold the boards. On this evening Mr. Frawley will take his co. to Tacoma for one performance.

Russell and Drew's own co., after a prosperous tour through the Northwest, came home and appeared at the Third Avenue in Roanoke 19-25. Louise Carter as Roanoke Poston made the individual hit, but was well supported by all the co. Ivn Donette as Aunt Dinah gave a pleasing piece of character work. Good business continued throughout the week. Ten Nights in A Barroom 26-1.

John F. Cordray, manager of Cordray's Theatre, Portland, and the pioneer popular-priced manager of the Northwest, was in town for a brief visit 19-20, on business in connection with Stair and Havlin's Western circuit, of which he is a member, and of which Manager Russell of the Third Avenue Theatre, is president. Hopkins' Pan-American Vaudeville Stars will be seen at the Seattle for one night 26, Sag Harbor 2-4.

Asa Lee Willard, of the Clunie Stock co., of Pittsburg, returned to his home in this city 21.

F. L. Drew, treasurer of the Third Avenue Theatre, left for the East 21. His trip will be one of pleasure and will include the Pan-American Exposition. RODNEY D. WHITE.

MONTREAL.

The third bill presented by the Baldwin-Melville Stock co. at the Francais May 27-1 was Shenandoah. The co. as a whole showed to advantage in the production, and added to this the play was finely staged, the battle scene in particular reflecting credit on the stage-management and the scenic artist. Maud Odell was good as Gertrude. Henry J. Kelker made a manly Kercbival West. Wilson Day did well in the thankless part of Captain Thornton, an excellent piece of work was done by Glunio Sacda as Frank Bedloe, his death scene receiving well merited applause. Percy Meldon as General Haverhill, and Lucia Moore as his wife, both did capable work. Blanche Seymour made a charming Jennie Buckthorn. Hugh Gibson gave a neat character sketch of General Buckthorn. L. O. Hart as Sergeant Barker, W. J. Gunning, and Anna MacGregor looked after the comedy. The other parts were capably filled by J. S. Turton, Ella MacGregor, and Agnes Hart. Hazel Kirke 3-8.

Carl A. Haswin is giving a good production of The Silver King at the Theatre Royal 27-1. Mr. Haswin appears in his well-known impersonation of Wilfred Denver. Mrs. Haswin gives him capable support as Nellie Denver. Sam H. Verney and Carroll Spencer are both deserving of mention. A Royal Prisoner 3-8.

A Celebrated Case is the bill at the Francais National 27-4, with Paul Cazeneuve in the role of Jean Renaud.

At the Theatre Gaiette, on St. Catherine Street, a French opera co. is presenting Girofle-Girofla this week.

Sohmer Park opened its regular Summer season 27. The chief attractions are a grand opera quartette, composed of Signbora Vivora, Sig. Salvi, and Mons. and Madame Gegue, and the Bickett Family of trapezists. Lavigne's Band, as heretofore, furnishes music. W. A. TREMAYNE.

JERSEY CITY.

The Aubrey Stock co. opened at the Bijou Theatre May 27 and will continue for about four weeks. The business has been very good, and the members of the co. are becoming favorites. The Fire Patrol was the opening bill, and is far above the ordinary melodrama in point of artistic merit. The situations are good, the dialogue bright, and the plot interesting. The play was carefully staged. The members of the co. were fairly good opening night, but at the second performance they appeared to excellent advantage. The co. consists of Franklyn Ritchie, Edith Anderson, Victor Morley, Walter D. Greene, Joseph Greene, Eddie Bowers, George L. Stout, Master Frankie Welby, Harry Keeves, George Lewis, Harry Larkin, Lillian Bayer, Lyda Powell, and Bertha Welby. Personal hits were made by Franklyn Ritchie, Walter Greene, Eddie Bowers, Edith Anderson, Joseph Greene, Lillian Bayer, and Bertha Welby. Eddie Bowers and Edith Anderson did a clever song and dance specialty. East Lynne is underlined for 6-8, the house being rented 3-5. Under Two Flags 10-15.

The Police Department will not have an excursion this year, but instead will take a benefit at the Bijou Theatre, 3-5, when vaudeville will be given by Mr. and Mrs. Sidney Drew, the Beaux and Belles Octette, Dolan and Lenharr, the Four Emperors of Music, Jess Dandy, Fisher and Carroll, James Richmond Glenroy, Three Pantzers, and Madge Fox.

Palmer Cox's Brownies will be at the Academy of Music 1 for benefit of local charities. Amateurs will present The Shaughraun at the Academy 10-12.

Walter D. Greene, of this city, has joined the Aubrey Stock co. at the Bijou Theatre, after a successful season with Secret Service. Mr. Greene is a good, all round actor, and has a host of friends here. WALTER C. SMITH.

PITTSBURG.

The Grand Opera House Stock co. produced The Girl I Left Behind Me May 27-1. The audiences were large and the production called forth praise. James E. Wilson as Lieutenant Edgar Hawkesworth played with a fine sense of restraint and moderation, and imparted to the character a manly dignity and earnestness. Sarah Truax as Kate Kennion had a thoroughly congenial role, and acquitted herself creditably, sharing honors with Mr. Wilson. Robert Ransom, who has returned to the stock co., sustained his popularity by his excellent portrayal of the character of General Kennion, and fully merited the cordial reception given him by his friends. Rose Stuart, a recent addition to the stock co., played the part of Lucy Hawkesworth with ease and naturalness. Ethel Browning as Wilber's Aunt, caught the house and made the part one of the most enjoyable of the play. Little Estelle was pleasing as Dick Burleigh. William Beach was miscast as Major Burleigh, but did his best. Edward Poland was an effective villain. Thomas Meighan's Indian was well conceived and merits praise. The other parts were in capable hands. The scenic display was well provided for by Stage-Director J. C. Hoffman.

Rose Melville as Sis Hopkins played at the Bijou 27-1 to crowded houses. Miss Melville's unique character study was enjoyed as much as when last seen here, which is saying a good deal. She was supported by a competent co. This closes the season at the Bijou.

Weber and Fields were at the Alvin 31-1.

One performance of In a Balcony will be given on the afternoon of June 3.

The Cecilia Loftus Vaudeville co. 3-4. I. W. MENDENHALL.

PORTLAND, ORE.

At the Marquam May 13, 14 Ernest Seton-Thompson gave four illustrated talks. "Personality of Wild Animals." "Animals I Have Known," "Wild Animals at Home," and "Mind in Animal Heroes," to four delighted housefuls. The lectures were given under the auspices of the Woman's Club of Portland, and were remarkably entertaining and instructive.

One hundred and fifty members of the Portland Y. M. C. A. Gymnasium gave a carnival of sports and gymnastic exhibition at the Marquam 17 to a well filled house.

Under the direction of the Portland Musical Club the Kneisel String Quartette, comprising Frank Kneisel, first violin; Karl Ondricek, second violin; Louis Svecenski, viola, and Alvin Schroeder, 'cello, was heard by a large gathering of musicophiles at the Marquam 23. This was the final concert for the season by the P. M. C., and was truly a treat.

At Cordray's May 12-15 Roanoke, by a meagre co., did meagre business. Charles Erin Verner, with a poor co., was seen in Shamus O'Brien, Arrah Na Pogue, and The Shaughraun 20-25 by fair audiences.

"Does You Believe Your Baby or Your Eyes?" "Some Day She'll be Mine," "I'll Lay Down My Life for You," and "Sunshine" are four new songs which the Witmarks will publish during 1901. The words of the first two songs are by Thomas J. Keating, while Lyn Udall (John Henry Keating, a brother of "Tom"), well known for his "Just as the Sun Went Down," wrote the words of the second two and the music of the four. Mr. Keating, who is a Portlander, recently returned here from a several months' visit to his home at Council Bluffs. He will go East again soon. Rumor hath it that on this trip he will be showered with confetti and "such things" befitting the benedict state. O. J. MITCHELL.

KANSAS CITY.

The Woodward Stock co. has again thoroughly demonstrated that its cast is splendidly adapted for Shakespearean productions. After making notable successes in Hamlet, Romeo and Juliet and others, the co. put on The Merchant of Venice May 19-25 at the Auditorium Theatre. As Portia, Jane Kennark scored another success, and Mr. Lonergan did the best work he has yet accomplished in Kansas City as Shylock. Other members of the co. also made hits. The house was filled at every performance. Next week, Uncle Tom's Cabin.

The Wilbur Kirwin Opera co. continued to do a good business at the Grand 19-25.

The Wages of Sin was the concluding bill at the Gillis 19-25.

James Fulton, of the Woodward Stock co., has secured a lease of the new Standard Theatre, and will open a season of Summer stock 9.

As You Like It is to be produced al fresco in June. Many of the members of the Woodward Stock co. will take part. The production will be given in Troost Park.

Work on Kansas City's new theatre is going on rapidly, and it is promised by the contractors that it will be finished for the opening of the season next Fall. This theatre is to take the place of the historic Coates Theatre, which burned down during the Winter. The new structure will be one of the finest playhouses in the United States. It will be modeled after the Paris Grand Opera House, and will cost about $500,000. It is being built on the corner of Eleventh and Baltimore Avenues, opposite the Hotel Baltimore. A tunnel under the street will connect it with the hotel. EDGAR P. ALLEN.

BUFFALO.

E. S. Willard returned to the Star Theatre after a five years' absence May 27-1, and delighted fair audiences with artistic presentations of David Garrick, Tom Pinch, The Professor's Love Story, and The Middleman. He brought an excellent co. Among those deserving favorable mention were J. G. Taylor, Frederick Kolpe, Ernest Stallard, Maud Hoffman, and Marie Linden. Careful attention to detail made the performances exceedingly finished.

The Burgomaster will be started 3 for the Pan-American season.

A special matinee performance of In a Balcony will be given 4 by the Skinner-Robson Le Moyne co.

Edney Kiralfy's big spectacle, Constantinople, will open 3 at the Teck for the Summer season.

Al. Henry's Minstrels introduced some novelties at the Lyceum 27-1. The first part was a reproduction of a Bachelor's Club Room. The singing of J. A. Probost and others was fine, and clever specialties were introduced by Corrigan and Dove, dancers; C. Lock Harrington, monologist; Belknap, clay modeler; Mitchell and Marion, comedians, and Courture Brothers, acrobats. Large audiences were the rule.

Pan-American crowds were moderate last week, owing to the continuous cold and rainy weather, but a few days of sunshine will make everything lively.

FRANK P. WILSON

COLUMBUS.

The Kneisel Stock co. opened to fair business at Minerva Park May 20 in The Wages of Sin. The first performance was very good and proved a pleasant surprise. Those who did the best work were Merle Vaussell, Isabel Easton, Claudi Lucas, Alfred Rawlins, Gus Forbes, and Walter Daniels. The remainder of the cast was satisfactory and the play was well staged. Between acts vaudeville was furnished. The

offerings being Wilbur Mack in a monologue, and Mlle. Irene in illustrated songs. Why Jones Left Home 2-8.

The second week's bill at Olentangy consisted of Kitamura's Japanese Troupe, Patti Rose, May Wentworth and co. in A Woman's Dilemma, and the Cooper Quartette; this last made a decided hit.

Liberati's Band gave an excellent concert at Minerva Park 26.

Sutton Pratt, who is a resident of this city and who recently finished a season's work as pianist with Leonora Jackson, has returned to Columbus for the Summer. W. W. PROSSER.

CLEVELAND.

Weber and Fields, with their large co., played to the capacity of the Euclid Avenue Opera House for three performances May 27-29.

Eugene Blair's co. repeated its success of the preceding week in Under Two Flags at The Lyceum 27-1. The feature of the 28.

The Euclid Stock co. will open their Summer engagement at the Euclid Avenue Opera House 3, presenting The Charity Ball. Manager Rodriguez is to be congratulated on the excellent personnel of his co., which will be headed by Mary Hampton and Wright Huntington.

The Garden Theatre Opera co. is in the city rehearsing for the opening opera, which will be El Capitan and will be heard 10.

Virginia Kline, a young aspirant for histrionic honors, will make her first professional appearance with the Euclid Stock co. 3. WILLIAM CRASTON.

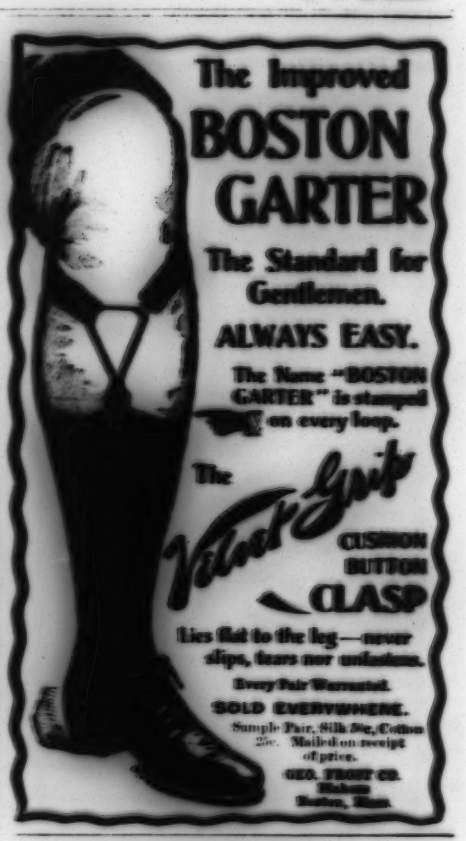
OMAHA.

E. H. Sothern in a fine revival of Hamlet closed the regular season May 24, 25. Mr. Sothern's success with the audience was instantaneous and decided, and yet entirely different from our former ideals. The support was adequate and the stage settings and costuming effective. The Ferris Stock co., under the management of S. M. Benr, opened a Summer season 26 in Friends. The leading parts were taken by Dick Ferris and Grace Hayward, and their work was thoroughly satisfactory. Considering the prices at which this co. is playing, they are giving a splendid entertainment, and are deserving the large audiences which they are attracting. Carmen will be the bill for the last half of week. J. R. RINGWALT.

TORONTO.

The season is practically over here, the only theatre open being the Toronto, where Mr. Mantell is tarrying. He presented a classical repertoire May 27-1 including The Lady of Lyons, Hamlet, Romeo and Juliet, and Othello. Large audiences were pleased. His engagement will close after the week of 3, when his favorite, The Corsican Brothers, will hold the boards.

The advance sale for Mansfield, who comes 4, opened 30, and a long line of people blocked the street. J. V. McAREE.


The Improved
BOSTON
GARTER
The Standard for Gentlemen.
ALWAYS EASY.
The Name "BOSTON GARTER" is stamped on every loop.
The Velvet Grip
CUSHION BUTTON CLASP
Lies flat to the leg—never slips, tears nor unfastens.
Every Pair Warranted.
SOLD EVERYWHERE.
Sample Pair, Silk 50c, Cotton 25c. Mailed on receipt of price.
GEO. FROST CO. Makers Boston, Mass.

Send 4c. in stamps to CHAS. D. HESS, 223 S. Fitzhugh St., for The Art of Making Up.

Pozzoni's
Medicated
Complexion Powder
Removes all blemishes, protects the skin and imparts to the skin that rose color and softness, contains no injurious substance whatever, as common preparations do. Sample free. Box 506.
J. A. Pozzoni Co., St. Louis or New York.

CURL-O

LADIES

[illegible] this a wonderful preparation, holding the hair perfect curl for days [illegible] all moisture [illegible] prices $1, [illegible] portation [illegible]

THE [illegible] PREPARATIONS COMPANY, [illegible] Street New York.

THE J. B. SANITARY SUPPORTS. [illegible] Dec. 12th 1897. [illegible] SAN [illegible] CITY [illegible] Tavern, Ohio.

CORRESPONDENCE

[illegible] Mrs. F. ... Rhodemont. ... Florid Lawrence La-[illegible]ette, of Mobile, sang ... select selections between the acts, which contributed largely to the pleasure of the evening.

BIRMINGHAM. EAST LAKE (Charles G. [illegible]er, manager): The Jefferson Stock co. will favor [illegible] and good business May 20-25 in Wolves of New York and Old Glory. Marie Dale, Hazel Wood, and Percy Benton are strong favorites. Pete Seymour and Ollie Francis in specialties were good. In Old Kentucky and The Golden [illegible] May 27-1.

ANNISTON ... OPERA HOUSE (Henry ... and manager): Blind ... house, good concert.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (E. S. Hamilton, lessee): Season closed.——GLENWOOD PARK THEATRE (Charles T. Taylor, manager): Emmig Dramatic co. presented The Snowball to large houses May 20-25; co. fair; specialties by Sheridan and Flannigan well received. Next week, A Soldier's Sweetheart.

FINE BLUFF.—OPERA HOUSE (M. Holland, manager): Fannie Hill Burlesquers May 28.——ITEM: Some of our capitalists and Adolphus Busch and Colonel S. W. Fordyce, are contemplating building a hotel and opera house in connection. Mr. M. Holland will no doubt manage the new house.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Gotlob Marx and Co., lessees): Jessie Shirley co. in Cumberland '61 May 20-25; co. and production good; attendance fair. Same co. next week.——DEWEY THEATRE (Landers Stevens, manager): Stevens Stock co. gave an elaborate production of Quo Vadis 20-25, packed houses. Stevens, De Wit Clinton, and Fannie Gillette made hits. Next week, We Uns of Tennessee.——ITEM: Benjamin Southard, of this city, has accepted a permanent engagement with the James Neill Stock co.

LOS ANGELES.—THEATRE (H. C. Wyatt and Co., managers): Sag Harbor drew large houses May 21-23; the absence of James A. Herne was greatly regretted.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): Woman Against Woman by the Cummings Stock co. filled the house 19-25. The Mysterious Mr. Bugle 26-1.

SANTA ANA.—GRAND OPERA HOUSE (William McCulloch, manager): Euble Theatre co. May 20-25 in Circumstantial Evidence, Uncle Nat's Money, The Three Musketeers, An American Drummer, The Farmer's Daughter, and Fanchon the Cricket; poor business; fair co.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Sag Harbor May 25.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Dark.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Dark.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): High School Commencement May 31.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Season closed.

CONNECTICUT.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): The J. R. Ryan Stock co. finished the week of May 20 to increasing patronage and praise. N. C. Goodwin and Maxine Elliott in The Merchant of Venice 29 gave an adequate production to large audience. This closes the season with exception of Diplomacy, which is underlined for June.——ITEMS: Joseph J. Burns, formerly city editor of "The Telegram," and last season press agent for "Way Down East (Eastern), who was found dead in his room in New York May 20, was buried from his father's residence here 29. The pall bearers were Harvey S. Fulton, manager of Kirk La Shelle's enterprises; William R. Sill, dramatic editor of the New York "Evening World;" W. A. Graham, dramatic editor of the Hartford "Courant," and Edward Lounsbury, city editor of the "Telegram." Beautiful floral emblems were sent from the Press Clubs of Hartford and New York, and the Elks. The deceased had many friends in the profession and in this city.—Forepaugh and Sells Brothers' Circus are billed for Decoration Day. When the G. A. R. heard of this they sent a petition to the proprietors requesting them not to desecrate the day by parading, to which they cheerfully consented. Monday evening the City Council, who have made themselves prominent in the theatrical world by the antics of their amusement committee, voted to ask the circus to parade and a committee was appointed to visit a neighboring city where the circus was exhibiting. Again the circus proprietors displayed their flexible and accommodating spirit and agreed to parade. It is hoped they will arrive here before the G. A. R. can get another petition to them, and during the interim the circus is getting some good free ads.—Harry Engle, manager of the Middlesex Theatre at Middletown, was a visitor at Parsons' 23. A. DUMONT.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): These attractions have been presented at the Broadway during the past season in the following order: Eight Bells, Louis Mann and Clara Lipman, Devil's Auction, Why Smith Left Home, Caleb West, The Christian, Miss Hobbs, the Rays, Bennett-Moulton co., Williams and Walker, Whitney's Quo Vadis, Waite's Comedy co., William Morris in When We Were Twenty-one, Hearts of Oak, A Milk White Flag, Edward Harrigan in Old Lavender, Phelan's Stock co., Under the Red Robe, Our New Minister, International Grand Opera co., Nell Burgess in The County Fair, Sarah Cowell Le Moyne, Aunt Hannah, Elroy Stock co., Arizona, Nathan Hale, Hi Henry's Minstrels, Grace George in Her Majesty, Alberta Gallatin in Nell Gwynne, Stetson's U. T. C., Nashville Students, The Man from Mexico, Diamond Brothers' Minstrels, The Honest Blacksmith, The Tyranny of Tears, Way Down East, Stuart Robson, King Dramatic co., A Runaway Girl, Lost River, Ward and Vokes, The Dairy Farm, Gertrude Coghlan, Sarah Cowell Le Moyne (return), Denman Thompson, A Runaway Girl (return), Primrose and Dockstader's Minstrels, Robert E. Mantell in A Free Lance, The Volunteer Organist, E. H. Sothern in Hamlet, William H. Crane, Sousa's Band, York State Folks, The Bostonians in The Serenade, The Prisoner of Zenda, Chester De Vonde Stock co., Viola Allen in The Palace of the King, and Louis Mann and Clara Lipman (return).

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The Bostonians to big business May 25 in Robin Hood and The Serenade; operas well rendered. N. C. Goodwin and Maxine Elliott in The Merchant of Venice 28. Mr. Goodwin gave a personal rather than a racial conception of Shylock, and gave no convincing evidence of his ability to read his lines more than acceptably. Maxine Elliott was a beautiful and pleasing Portia, but her limited experience in such parts was painfully apparent. Almost flawless were the interpretations of the two Gobbos by Mr. Dodson and Mr. Le Moyne. Annie Irish made a charming Nerissa, and Vincent Serrano a forceful Gratiano. Cissie Loftus and the Yale Glee and Banjo Club concert are the remaining attractions booked.——The Casino, at Savin Rock, was crowded 20, the attraction being the Banta Brothers' Minstrels. The regular season will open 17.——At Bradford Park a large crowd was in attendance for the races and vaudeville 30.——ITEMS: Most of Nat Goodwin's co. attended the circus afternoon of 28.—Vincent Serrano was entertained at University Club while here 28.—William J. Lemoyne was the guest of Miss Justine Ingersoll 28. JANE MARLIN.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee; W. L. Rowland, manager): Generously and deservedly patronized was When We Were Twenty-one May 30, upon the occasion of a testimonial benefit to Treasurer James H. Wilkes. This visit made the fourth of the present season, something unprecedented in local annals, since all engagements were successful.——ITEM: This house closed a most successful season recently in characteristic manner, to reopen in August.——SMITH'S THEATRE (Edward C. Smith, manager): True S. James in A Royal Prisoner presented an exceedingly good play in a capital manner. Pine Forest, a Maine drama of Civil War times, by Robert M. Sperry, of this city, had its best presentation on any stage 29, 30, and was highly successful in every way. Charles L. Bowerson was featured and did well.——ITEM: Negotiations for the sale of Pine Forest to a New York manager are in progress.

MIDDLETOWN.—LAKEVIEW PARK (E. W. Goss, manager): The opening entertainment was given Decoration Day. A clever performance was furnished by Rodgers and Lauschmere, Dan and Dolly Mann, [illegible] Comstock, and Post and Clinton.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Season closed.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Eachs, manager): Columbia Comic Opera co. in La Mascotte, Fra Diavolo, The Chimes of Normandy, Sally Pasha, The Bohemian Girl, The Two Vagabonds, Girofle-Girofla, Olivette, The Mikado, and Billee Taylor May 27-1 pleased fair houses. Season closed.——ITEM: Brandywine Springs Park and Shellpot Park, near Wilmington, opened their season on Memorial Day. The Royal Venetian Band is at the Springs.

GEORGIA.

ATLANTA.—THE GRAND (Henry and Julius De Give, managers): Eccle Stock co., May 20-25, in Sweet Lavender and The Lottery of Love; co. excellent; splendid houses.——COLUMBIA (Henry and Julius De Give, managers): Season closed.

MACON.—CRUMP'S PARK PAVILION (E. E. Winters, manager): The Manhattan Vaudeville co. May 20-25 attracted large crowds and pleased. Vaudeville will continue to be the attraction 27-1.

GILBERTON.—NEAL'S OPERA HOUSE (Ben A. Neal, manager): Ex-Governor Bob Taylor on "Sentiment" 8.

IDAHO.

POCATELLO.—AUDITORIUM (Colonel Hannaford, manager): Logan, Utah, Opera co. (amateur) co. in Pinafore May 22; large house; audience pleased. Season closed.

WALLACE.—MASONIC TEMPLE (M. J. Fluhr, resident manager): The Evil Eye May 13; big business; fine production. Season closed.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, owner and manager): The May Festival (local) was well patronized May 23 and pleased.

ILLINOIS.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Aker's Tours (illustrated lecture) May 28 to light house. Davis and Busby Brothers' U. T. C. 24; under canvas; large audience; satisfactory performance.——ITEMS: Mallory Brothers and Brooks are home for a short visit.—The Elks will give a street fair July 8-13. The Canton Carnival co. (A. L. Leavitt, manager), will have charge.—Treasurer Baxter, of the Grand, is at home after a trip to the Texas oil fields.—The Elks opened their new rooms 25 with a reception.

BEARDSTOWN.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): Richards and Pringle's Minstrels were greeted by a packed house May 25; performance satisfactory. A Soldier's Sweetheart 30.——ITEMS: Miss Carew, of Maloney's Wedding Day co., who has been ill at St. Joseph's Hospital in this city for the past few weeks, was able to join her co. in Chicago 26.—Major O'Laughlin, the gun manipulator, visited friends in town 20-25.

PRINCETON.—APOLLO OPERA HOUSE (Thomas K. Henderson, manager): The Girl from Chili May 16 failed to please big house. Blind Boone 20 pleased topheavy house. Georgia Minstrels 21; poor performance; good business. Flora De Voss co. in comedy and vaudeville 27-1 pleased large audiences. Season closed.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): Walters Opera co. May 22-26 to fair business. Season closed.——ITEM: The management announce that they will expend $25,000 in improvements this Summer.

CLINTON.—BENNICK OPERA HOUSE (Arthurs and Gallier, managers): Minstrels (local) May 16; full house pleased. Season closed.——ITEM: The managers will fix up the house, add new scenery and make other improvements before reopening.

PONTIAC.—FALKS' OPERA HOUSE (R. D. Falks, manager): Godley Comedy co. May 21-26 in The Dean, Damon and Pythias, The Fatal Card, Too Much Money, and East Lynne; good audiences pleased.

PANA.—NEW GRAND (J. Will Smith, manager): The Lees, May 20-25; fair audiences pleased. Judge Ewing, lecture, 28.——ITEM: Nelsonia, magician, is home for a few days.

HARVARD.—OPERA HOUSE (E. D. Patrick, manager): Richards and Pringle's Minstrels May 24; full house; fair performance. O. U. Band 8. M. H. S. entertainment 18.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John T. Connors, Jr., manager): The Village Parson May 26; excellent attraction; capacity. Maloney's Wedding Day 2.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Richards and Pringle's Minstrels May 23; fair performance and house. Season closed.

ROCKFORD.—OPERA HOUSE (T. J. Hawks, manager): Rusco and Holland's Minstrels May 22; good house; satisfactory performance.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): Monte Cristo May 24; fair audience; mediocre performance. Season closed.

BOLIVAR.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Dark.

MURPHYSBORO.—OPERA HOUSE (J. J. Freedman, manager): Walters Opera co. 4.

JOLIET.—THEATRE (William H. Hulshizer, manager): Roe and Fenburg co. May 27-1.

GALENA.—OPERA HOUSE (Charles Sheerer, manager): Dark.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): Dark.——AUDITORIUM (Harry G. Sommers, manager): Janice Meredith, as presented by Mary Mannering, filled the house May 27, closing the season here. The star was surrounded by an excellent co., including Robert Drouet, Burr McIntosh, A. S. Lipman, George Backus, Charles M. Collins, and Amy Ricard.——ITEMS: The new Summer theatre at Springbrook Park will open 9. The local Elks will give a week of high-class vaudeville.—The season just closed at both the Oliver and Auditorium has been a successful one, pecuniarily and dramatically, under the able management of Harry G. Sommers, of Chicago.

TERRE HAUTE.—GRAND OPERA HOUSE (T. M. Barhydt, Jr., manager): The season at the Grand closed May 25 with the Peruchi-Beldini co.——ITEM: The Casino Summer Theatre will be opened in June under the management of Heath and Mainard, who are now connected with the Grand as press agent and stage-manager, respectively. They will act in connection with the Ringlod Orchestra, who will operate the Casino on a co-operative basis. Vaudeville will be the attraction.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): Season closed.——ITEM: The Opera House is to be extensively improved during the Summer. Four Boxes are to be put in, the house is to be redecorated and refurnished, and an exit made from the gallery direct to the street. New scenery is also to be painted.

GARRETT CITY.—WAGNER'S OPERA HOUSE (J. William Wagner, manager): Season closed.——ITEM: Manager Wagner will commence at once to make a number of improvements in his house.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, manager): Professor Stevenson, of Depauw University, lecture, May 24; large audience of High School graduates.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Minna von Barhelm in German, by High School classes, May 24; fair house; satisfactory performance. Season closed.

CRAWFORDSVILLE.—BUCKLEN OPERA HOUSE (D. Carpenter, manager): The Flints, hypnotists May 20-25; performance satisfactory; houses filled.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. T. Bailey, manager): J. E. Tooley co. played to fair houses May 20-22; satisfactory performances.

BEDFORD.—STONE CITY OPERA HOUSE (F. X. Johnson, manager): Human Hearts May 16; S. R. O.; excellent co.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Season closed with the Lees, hypnotists. May 27-31; good business; fair exhibition.

LOGANSPORT.—DOLAN'S OPERA HOUSE (Nat S. Smith, manager): Benefit to Manager Smith May 29 closes the season.

INDIAN TERRITORY.

LEHIGH.—BIJOU THEATRE (Bruce Williams, manager): Payton Sisters May 30-1.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Flowers of the Forest closed, direction of Carl H. Carleton, formerly with Coon Hollow No. 2 co., May 27 to good business. Entertainment for benefit of Metropolitan Opera House orchestra.——ITEMS: Ingersoll Park, a new Summer resort near Des Moines, opens 2 with vaudeville, including Madame Correa, Captain Bertram Collins, Professor Wheeling, and Captain Harry Waters. The local playhouse will open the season of 1901-02 about Sept. 10. The Henderson Theatrical Syndicate, controlling theatres in Iowa and Illinois, having failed to get an option on the Grand Opera House at Dubuque, is reported to have secured one on the Fourth Street playhouse in that city, and if the deal is closed will build a theatre there.—Hon. C. E. Pickett, of this section, is being boomed as a candidate for Grand Exalted Ruler of the Elks, and is receiving pledges of inducements of his candidacy from prominent members of the order all over the United States. He is a well-known lawyer and lives at Waterloo.—Fire damaged the Opera House at Waconia, Ia., 20 to the extent of $2,000, the loss being partially covered by insurance.

DUBUQUE.—GRAND OPERA HOUSE (W. T. Roehl, manager): E. H. Sothern 31.——COATES OPERA HOUSE (Frank W. Coates, proprietor): Season closed.——GERMANIA HALL: Dark.——SANGER-BUND AUDITORIUM: Dark.—STOUT AUDITORIUM (T. H. C. A., managers and owners): Season closed.——KUMBEL PARK: Diving horses (not Walker's) May 26; large crowd; fake show.——ST. MARY'S CASINO THEATRE: Dark.——SCHEUTZEN PARK: Ten weekly band concerts, commencing June 15.

COUNCIL BLUFFS.—DOHANY THEATRE (George Stevenson, manager): The Lennon Stock co. closed another successful week May 26, presenting Brother and Sister, The Lawyer Detective, What Happened to Smith, A Big Bonanza, and After the Ball.

RED OAKS.—FOSTER'S OPERA HOUSE (William Foster, manager): E. H. Sothern May 23.——GRAND OPERA HOUSE (William Foster, manager): Dark.——AUDITORIUM (Earl Adams, manager): Dark.——NELSON'S THEATRE (Arthur Nelson, manager): Dark.

KEOKUK.—CASINO (E. Jaeger, Jr., manager): Many Stock co. commenced a two weeks' engagement May 19, presenting Mlle. Satan, Faust, Monte Cristo, A Royal Slave, In Pennsylvania, A Warning Bell, and Cleopatra; business exceptionally large; co. fair.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): Mrs. Owens and co., including J. W. McConnell and Camille Reynolds, 3-8 in The Marble Heart, Richelieu, The Merchant of Venice, Romeo and Juliet, Othello, and David Garrick. Bench and Bowers' Minstrels, under canvas, 4.

DECORAH.—GRAND OPERA HOUSE (Weber and Benz, managers): Hayward's Novelty co. May 22; fair house; unsatisfactory performance. Luther College concert 31.——ITEM: Treasurer Adams, of the Grand, intends to visit Buffalo in June.

SPENCER.—GRAND OPERA HOUSE (Dr. C. W. Crawford, manager): Opera House benefit (local) May 28. Howard-Dorsett co. 3-5.

CHEROKEE.—GRAND OPERA HOUSE (W. A. Sanford, manager): Dark.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): E. H. Sothern 1 closes season.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Minstrels (local) May 28.

LYON.—VAN WERDEN'S OPERA HOUSE (L. Van Werden, manager): William Owen 19.

KANSAS.

TOPEKA.—Everything dark. The nearest approach to an item is that Willie Sells has temporarily left his circus to the care of others, and, with his charming wife, is "resting" here, with an eye observant to the settlement of his interests in the estate of his mother, the widow of the late Allen Sells.—For the next three months our chief occupation will be the beatific contemplation of our own individual goodness, with invidious comparisons on the manifold shortcomings of all our neighbors.—We will frenziedly fight fugitive flies by daylight, and murder malicious mosquitoes by moonlight.—We regularly will eject the family cat and dog, and retire to rest peacefully while our fellow citizens blasphemously will keep tab on the sequential utterances of these pestiferous pets.—We will indulge in anguished apostrophes to our proverbial weather, alleging that "if a man can Summer in Kansas he can Winter in Hades."—We will ostentatiously cultivate flowers of all kinds in our front yards, and furtively festal Anheuser-Busches in our back yards.—We will make hebdomadal begines to Garfield Park, now most alluring, with its bugs and beetles, bountiful boscage, buoyant boats, band brilliantly bedecked, bewailing bicycle boys, by bold, bad banditti bereft, and bevies of bewitching beauties, boastfully beguiling bashful, bemused, beaux.—We will throw ourselves into the dizzy dissipation of perfunctorily partaking of pop, lemonade, and pluvial potatoes generally, with frequent intervals of frantic interruptions, rushing to chastise and rescue our roving recreant offspring from perilous places in the jam and tangle of pedestrians, bicycles, carriages, automobiles, lost dogs and other truant children.—We recklessly will ruin our Sunday pants by reclining on the resinous knots, so plenteously provided in the crude and primitive benches, or cruelly impale ourselves on the superabundance of splinters, which the makers of said benches thoughtfully left for that purpose.—We will peregrinate pensively to the uttermost limits of the park, there to contemplate safely and cautiously the begloomed bovine bellicosely bloviating in the field beyond.—In short, for the next three months we will enjoy all the mad merry whirl of amusement that comes from dwelling in Summer in a community where "prohibition powerfully prohibits" everything but churches. THOMAS R. HYATT.

HUTCHINSON.—SHAW THEATRE (W. A. Lee, manager): Laura Keene co. May 24, 25; fair business and co. Season closed.——OPERA HOUSE (W. A. Lee, manager): Season closed.——ITEM: W. A. Lee will retain management of both houses next season, and has already booked over fifty attractions for the Shaw Theatre, which will be remodeled and entirely completed.

INDEPENDENCE.—AUDITORIUM (R. Bloofer, manager): Dark.——GAS PARK THEATRE (G. E. Rodney, manager): Vincent Stock co. in The Alamo May 23; S. R. O.; excellent performance. The Embassy Ball 29.——ITEM: Mollie Bennett and Thomas Brower, late of Hoyt's Comedy co., have joined the Vincent Stock co., of this city, for the Summer season at Gas Park Theatre.

LEAVENWORTH.—GRAND OPERA HOUSE (T. Shiks, manager): Pupils of the Sacred Heart School gave a meritorious entertainment to a good house May 27. The Pixies 28. The Raymonds 30-1.——CRAWFORD THEATRE (M. J. Cunningham, manager): Dark.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): Season closed.——TOLER OPERA HOUSE (H. G. Toler, manager): High School commencement May 29-30. As You Like It (local) 29. Season closed.

OTTAWA.—THE ROHRBAUGH THEATRE (G. F. Kaiser, manager): Held by the Enemy May 23; satisfactory performance; fair business.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (R. S. Porter, manager): Season closed. The Pickwick Club (local), assisted by Mr. and Mrs. James R. McCann, Pearl Hammond, of the A Texas Steer co.; Ruth and Clare, of the Keystone co., and Geo. D. Mitchell, and others, May 24 to big business. Two new plays were produced, Wanted—A Wife, by Miss Hammond, and Edgewood, by Mr. Mitchell.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Jack and the Beanstalk by pupils of Owensboro High School May 24; good production; S. R. O.

MT. STERLING.—GRAND OPERA HOUSE (N. A. Wilkerson, manager): Dark.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Joe Bush, manager): Season closed.

LOUISIANA.

LAKE CHARLES.—Loyd and Loraine's Pavilion Troubadours May 20-25, under canvas, to large and appreciative audiences.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): When We Were Twenty-one (return) May 24, 25, and again 30. Louis Mann and Clara Lipman in All on Account of Eliza 31, 1. Richard Mansfield 7.——PORTLAND THEATRE (James E. Moore, manager): Rev. C. E. Lund, illustrated lecture, May 26 was well attended. First-class vaudeville 27-1, including Casey and Le Clair, the Cushings, Winstanley and Sullivan, Henderson and Ross, Margaret Rosa, the Four Miltons, Brunage and Clark, Marion Sawtelle, Dancing Dolls, Norman, and the biograph, has proved a good drawing card.——ITEM: The following is the roster of the Gem Theatre Stock co., at Peak's Island, which has just been announced: Bertha Creighton, Walter Edwards, Harry Creighton, Harry Leighton, John Frederick Cook, Charles Stanley, George Neville, Lawrence Eddinger, Isabel Parker, Carrie Clark Ward, and Lucille Spinney. The management has also engaged the Bostonia Orchestra, made up as follows: Mrs. M. Sherman Raymond, conductor; Belle Yeaton Renfrew, Lillian Chandler, Helen Morse, Mary Morse, Miss Winn, Mabel Tucker, Miss McLaughlin, Miss Allendorf, and Miss Churchill. The Gem Theatre season will open 17.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Hermann's Stock co. May 23-25 in Passion's Slave, The Mother-in-Law, East Lynne, and Sapho; performances satisfactory, except on the concluding night, when the entire co. was beyond its depth; business poor.——ITEMS: The Hermann co. disbanded here, several of the members remaining in town, where at an early date, with the assistance of local talent, they contemplate presenting one or more plays.—Charles W. Lee, of this place, who has been

OUT EARLY IN JUNE

THE DRAMATIC MIRROR

DATE BOOK,

FOR SEASONS 1901-2 AND 1902-3, COMPRISES ALL THE FEATURES THAT HAVE MADE IT THE MOST POPULAR BOOK OF ITS KIND PUBLISHED. INDISPENSABLE TO MANAGER, TREASURER OR ACTOR. BOUND IN LEATHER AND GILT.

SENT BY MAIL ON RECEIPT OF 30 CENTS.

ADDRESS

DATE BOOK DEPARTMENT, THE DRAMATIC MIRROR, 1432 BROADWAY, N. Y.

ORDERS NOW RECEIVED.

Do You Use The TAYLOR SPECIAL CIRCUS TRUNKS?

More in use than all other makes combined.

C. A. TAYLOR TRUNK WORKS,

109 E. Randolph St., } Chicago. 131 W. 39th Street, New York.
130 W. Madison St., }

SEND FOR CATALOGUE FREE.

AUTOMATIC OPERA GLASSES

OPERATED WITH ONE HAND.

An up-to-date self paying improvement.

Used in leading theatres in New York, Paris and London.

Will pay cost of presenting your house in from three to five seasons.

For prices, estimates, etc. address NEW YORK OPERA GLASS SUPPLY CO., 433 W. 125th Street, New York.

100 CARDS And fine case by mail for **50c.**

250 for $1.00.

2c. STAMPS WILL DO.

COMPOSITE PRINTING CO.,

123 W. 40th Street, N. Y. City.

5% GILT EDGED FARM MORTGAGES

on improved farms in the Red River Valley North Dakota. Best farming land in the world. Have invested over one million dollars clients' money in twenty years without a dollar lost to investor or myself.

C. S. EDWARDS, Mayville, North Dakota.

Write for pamphlets and further particulars to Eastern Representative, WALTER R. BROWN, 456-458 8th Avenue, New York City.

TYPEWRITING, STENOGRAPHY, TRANSLATIONS.

49 West 28th St., Tel. 280 Mad. Sq.
71 Broadway, " 2169 Cortlandt
1440 " " 2273 38th.
1402 " Room 304.

WILLIAM H. LABB

Scene Painting Studio

432 N. Third St., Philadelphia.

We paint scenery to suit you and make it to fit your house. Get my prices before placing your order. Write for catalogue on Theatrical Hardware. WANTED—Good all around artist.

SCENERY

For Opera Houses and Road Productions. Best artistic work guaranteed.

MAT. ARMBRUSTER & SONS,

249 S. Front St., Columbus, O.

FOR SALE, OR TO LET ON ROYALTY

The Musical Three-Act Farce-Comedy Success,

A RAG TIME RECEPTION

Complete with all special scenery (2 Acts complete). Special paper (22 kinds, by Miner and Gillin). Electrotypes, Costumes, Properties, MSS., XX Taylor Trunks (almost new), Picture Frame (cost $65.00). In fact, a production in fact even to the smallest detail, ready to open. A bargain for cash. Address HAL KING, Rome, N. Y.

SHOW PRINTING

All Kinds Pictorial, Block or Type. Stock Cuts for Everything Going.

CALHOUN SHOW PRINT. HARTFORD, CONN.

STENOGRAPHY TYPEWRITING

Best Work. Lowest Rates.

PLAYS: 5 copies, $2.50 per copy.
PARTS: 5 sets, $5 per set.
MIMEOGRAPHING, 50c. up.

J. E. NASH, Room 2, 1368 Broadway (cor. 37th St.)

Plays

A strong, romantic play for woman Star. A good farce for Star or Stock Houses. Plays adapted from the French and German.

LAWRENCE LEONARD LOSEE, 134 East 20th Street, New York.

PLAYS for Stock and Repertoire Companies and Amateur Clubs. Our new 100-page Catalogue is now ready and will be sent free on request. THE DRAMATIC PUBLISHING COMPANY. 26 Dearborn St., Chicago.

OWL DRUG AND COSMETIQUE CO.,

405 6th Ave., near 23d St., New York.

Headquarters for all Theatrical Requisites, such as Complexions, Grease Paints, Powders, &c. The finest Cold Cream at 40c. per pound tin.

with the Ellis Carleton co. the past season, has returned home for the Summer.—Gilbert Patten has completed a new four-act comedy drama, which he will produce here with local talent this Summer.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Garrick Stock co. changed bill to The Wages of Sin May 27-25. Lynwood 27, 28; fair business and co.——THE BOHOMEGA (F. W. Reed, manager): Rose Sydell's London Belles had a good house 24; lively performance. Herman Stock co. 10-15.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): London Belles May 21; fair house and co. We Were Twenty-one 22 (return); good house and performance. O'Flynn's Stone Wall 27; good house; fair attraction. A Bachelor's Honeymoon 3.

BOCKLAND.—FAREWELL OPERA HOUSE (Bob Crockett, manager): London Belles May 25; good house; fair performance. Tom Walters in O'Flynn's Stone Wall 28; excellent business; performance good. Tom Walters (return) 31. J. Irving Southard 23, 24 failed to appear.

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): When We Were Twenty-one May 31.——ITEM: Mr. and Mrs. Thomas E. Shea are home for the Summer.

AUGUSTA.—OPERA HOUSE (David Owen, manager): When We Were Twenty-one May 28; full house; performance first-class. Grimes' Cellar Door 3.

GLOUCESTER.—CITY HALL (Gould and Gates, managers): Castle Square Comedy co. opened for week May 27 to large audience.

MASSACHUSETTS.

BOCKLAND.—OPERA HOUSE (L. Drayton Bates, manager): Patton Stock co. May 27-1 in Under Two Flags, Across the Trail, Louisiana, Dr. Jekyll and Mr. Hyde, Love and Money, Lend Me Five Shillings, and The Chain of Destiny; excellent co. to fair business. Violet Barney in Under Two Flags made a hit. Specialties by the Three Le Blanc Sisters, May Robson, Richard Sparrow, and Harry Bewley. Several local lights will display their histrionic abilities amateur night 31. Vaudeville, headed by Jack Tucker and Eva Williams, 10. Understudies of Castle Square Theatre, Boston, will appear here soon.——ITEMS: Local season, which closes June 10, has been successful, and Manager Bates will probably renew his lease of the Opera House.—Several local amateurs have received offers to go on the road with the Patton Stock co. and some will accept.—Ruth Burrell is home for the Summer, after a tour with the Palmer Opera co.

SPRINGFIELD. COURT SQUARE THEATRE (D. O. Gilmore, manager): The second week of the Corse Payton Comedy co. was even more successful than the first. Memorial Day 5,000 people saw the two performances. All afternoon outdoor events were called off on account of the rain and every one rushed to the only theatre open. Florence Hamilton has won much praise for her versatile work, and J. Frank Burke has proved himself equal to every part he has assumed. Plays: The Two Orphans, Hazel Kirke, Drifted Apart, My Kentucky Home, The Three Musketeers, The Law of the Land, The Octoroon, The Prodigal Daughter, Two Nights in Rome, East Lynne, and The Silver Lining. The co. closes its season here 1. Diplomacy 30. Cecilia Loftus Vaudeville 31.——ITEM: Manager Casey's benefit at the New Gilmore 3 will be a strong vaudeville bill. The house will undoubtedly be a large one.

WORCESTER. THEATRE (Charles C. Collin, resident manager): The Aubrey Stock co. finished its second and last week 1, presenting Camille and The Fire Patrol. This closes another profitless season for this house. The lease of Felix R. Wendelschaefer has one more year to run.——LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): Daniel R. Ryan began an indefinite season in standard plays May 27; business good.

BROCKTON. CITY THEATRE (W. B. Cross, manager): The Patton Stock co. did fair business May 20-25. Plays: Under Two Flags, Louisiana, Lend Me Five Shillings, The Bells, The Chain of Destiny, Across the Trail, Dr. Jekyll and Mr. Hyde, Love and Money, and Blow for Blow. Louis Mann and Clara Lipman in All on Account of Eliza 28; good performance; fair house. Season closed.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, managers): Burroughs Stock co. May 25; co. and attendance poor. Klark-Scoville co. 27-1 opened to a good house in A German Friend. For the rest of the week Across the Trail, The Silent Partner, A Country Kid, The Stolen Wife, and The Circus Girl. Tucker and Williams Vaudeville co. 11.

LYNN.—THEATRE (Hodge and Harrison, managers): Francis Wilson in The Monks of Malabar May 25; small audience, good performance. Louis Mann and Clara Lipman in All on Account of Eliza 29; good audiences. Klark-Scoville co. 3-8.

PITTSFIELD.—CUMINGS THEATRE (Edgar La Nyon, manager): Louis Mann and Clara Lipman in All on Account of Eliza May 24; crowded house; good performance. This closes a successful season at this theatre.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): Liliputians in Fairyland May 24, 25; big business; pleasing entertainment. Master and Men 29; fair house and co. The Star Spangled Banner (local) 17.

NORTH ADAMS.—RICHMOND THEATRE (W. P. Mendle, manager): Richard Golden in Old Jed Prouty May 25 was the last performance of the season; fair audience; good production.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The season closed May 24 with the Elks' benefit, which financially was a success; poor performance.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Richard Golden in Old Jed Prouty May 27 pleased large audience.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (J. S. Dresser, manager): Dark.

MICHIGAN.

BAY CITY.—WOOD'S OPERA HOUSE (F. P. Walter, manager): Gaskell Stock co. May 20-25; big business pleased. Plays: Knobs o' Tennessee, The Two Orphans, Roanoke, The Octoroon, A Jealous Wife, and Monte Cristo. Vogel and Deming's Minstrels 31.——ITEMS: The local season closes 31, after which the management announce that several thousand dollars will be spent in redecorating the interior of the theatre and altering old and building new dressing-rooms.—The Wenona Beach Park Casino season opens 2 with vaudeville.

MUSKEGON.—OPERA HOUSE (Ray N. McGraft, manager): Barlow Brothers' Minstrels May 25, 26 pleased good business. Return 30 (testimonial to E. Sole, stage-manager, and E. Rice, treasurer of the house).——ITEM: Rosaire, "King of the Wire," who is spending the Summer here, has volunteered to appear at the testimonial 30.

GRAND RAPIDS.—POWERS' (O. Stair, manager): The Valentine Stock co. opened an indefinite engagement May 27 in Mr. Barnes of New York; the production was good. Harry Glazier, who was favorably remembered here, together with clever associates, made good impressions. Richard Mansfield 29.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, manager): A Devil's Lane May 30. North Brothers 3-8. Railroad Jack 12. Imperial co. 17-19. Little's World of Players 24-29.——ITEMS: Mr. Sewell, of the Imperial co., was in this city to-day with the intention of changing his dates here.—A lodge of Elks will be organized here 29.

ALPENA.—MALTZ OPERA HOUSE (Steele and Denison, managers): Empire Comedy co. May 20-25; poor co. and attendance. Plays billed: Under the Dome, The White Rat, A Hot Old Time, and 'Way Down East, but those put on were old plays and nothing like the ones advertised.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills, proprietors and managers): A Spring Chicken May 17; production very poor; co. stranded and were helped out of town. The Mikado (local), direction of W. A. Baker, scored a hit 24, 25. The Ticket-of-Leave Man 30.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): The second annual May Festival opened May 29 with The Spiering Quartette and Florence Hayes Spitzbey, soprano; large house; splendid concert. Gaskell Stock co. 3-8.

BIG RAPIDS.—CITY OPERA HOUSE (C. H. Milner, manager): Seldon's Stock co. opened for week May 20 to S. R. O.; good co. Special mention must be made of Ruby Potts in her specialty. Nina Raymond 31. Vogel and Deming's Minstrels 11. Gaskell Stock co. 17-22.

ANN ARBOR. ATHENS THEATRE (Dean Senholt, manager): The season closed with The Burgomaster May 25; fair house; performance excellent.——ITEM: The past season was one of the most successful in years.

CALUMET. THEATRE (John D. Cuddihy, manager): The Evil Eye May 27; packed house; audience pleased. Nathan Hale 6. Rusco and Holland's Minstrels 12. Lyman Brothers 20. Sag Harbor 22.

LANSING. BAIRD'S OPERA HOUSE (Fred J. Williams, manager): Dark.——The Nat Reiss Vaudeville co. closed big two weeks' business here, under canvas, May 25.

MARQUETTE. OPERA HOUSE (F. S. Rice, manager): The Evil Eye May 28. The Telephone Girl 31. Midnight in Chinatown 4. Nathan Hale 8. 81 Sheets 15. Sag Harbor 24.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Dark.——CITY OPERA HOUSE (W. Murrel, manager): Dark.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harwood, manager): The Blue and the Gray (local) May 30.

OSSOSO.—SALISBURY OPERA HOUSE (C. E. Salisbury, manager): Vogel and Deming's Minstrels May 29.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, manager): In Devil's Lane May 24; large house; good performance. Was She to Blame 31.

PLAZ.—STONE'S OPERA HOUSE (H. A. Stone, manager): The Burgomaster May 22; excellent performance; S. R. O. Vogel and Deming's Minstrels 3.

HOUGHTON.—ARMORY OPERA HOUSE (C. V. Henderson, manager): Dark.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Myrkle-Harder co. May 20-25; big business; strong co. and specialties. Plays: The Princess of Patches, Knobs o' Tennessee, A Country Courtship, A Man of Mystery, For His Sister's Sake, The Little Heroine, and Looking for Trouble.

ST. PETER.—OPERA HOUSE (H. J. Ludeke, Jr., manager): At Valley Forge May 23; excellent performance; small house.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Santanelli, hypnotist, closed a week's engagement May 25; fair business.

WASECA.—WARD'S OPERA HOUSE (Ward and Arthur, managers): Lienke Concert co. May 28; fair business and co.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): Dark.

NORTHFIELD. WARE AUDITORIUM (A. K. Ware, manager): All on Account of Professor (local) 1.

DULUTH.—LYCEUM THEATRE (E. Z. Williams, manager): Nathan Hale 4.

AUSTIN.—OPERA HOUSE (Schleuder and Co., managers): Dark.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Thomas M. Searles, manager): Spanish Octette May 21, second night of engagement, attended by same result as first, small attendance, which was offset by unbounded enthusiasm. The Fannie Hill Burlesque co. May 22 proved a fiasco and the well filled house was much disappointed.——ATHLETIC PARK: The Hamilton Stock co. at this pleasant resort is putting on good plays and drawing well. Hotel Healthy, with specialties, 27-29.

TUPELO.—OPERA HOUSE (J. B. Hunt, manager): Miss Thompson's Kindergarten Class (local) May 25; house good and pleased.

MISSOURI.

WARRENSBURG.—PERTLE SPRINGS CASINO (James H. Christopher, manager): The stock co.'s first week was a success, both from a dramatic and pecuniary standpoint. Never Too Late to Mend was the offering May 20-25. Humanity's Sake 27-1.——ITEMS: Rev. H. A. Denton, pastor of Christian Church, has been appointed chaplain for the Actors' Church Alliance at this place.—Manager Markward, of the Magnolia Opera House, is preparing a new series of musical entertainments and lectures to be presented next season. This series is known as the Magnolia Lecture Course and has been well supported in previous years.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): E. H. Sothern in Hamlet May 30 closes the season.——LYCEUM THEATRE (C. U. Philley, manager): Held by the Enemy 26; good co.; packed house. Season closed.——ITEM: Both houses have had a prosperous season.

BOONTON.—OPERA HOUSE (J. W. Young, manager): Extravaganza Comedy co. May 30, 31.

MEXICO.—FERRIS GRAND OPERA HOUSE (Hatton and Clendennin, managers): Local May 23.

MONTANA.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): The Telephone Girl May 4 canceled. Griffith, hypnotist 20-25; good business; audiences pleased. Beach and Bowers' Minstrels 28. Madame Camilla Urso 27.

HELENA.—MING'S OPERA HOUSE (F. E. Cort, manager): Nathan Hale May 23; good house; fine performance.

NEBRASKA.

ALLIANCE. PHELAN OPERA HOUSE (F. M. Broome, manager): Sanford Bridge in Ingomar May 29.

NORTH PLATTE. LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Dark.

NEVADA.

RENO.—McKISSICK'S OPERA HOUSE (Ed Piper, manager): Dark.

NEW HAMPSHIRE.

PORTSMOUTH. MUSIC HALL (F. W. Hartford, manager): The Bostonians in The Serenade May 22, large audience; receipts, $870.50. Henry C. Barnabee, who is a native of this city, received an enthusiastic reception.——ITEM: The season is closed; it has been a very successful one. Music Hall will be practically a new theatre next season. Contracts for the various improvements have been given out, and work has already commenced.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): A Bachelor's Honeymoon 1. O'Flynn's Stone Wall 4. The Country Merchant 6. Stetson's U. T. C. 8.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Dark.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): The Outpost, a play founded on the Boer War, by Edwin Barbour and James Harkins, Jr., was produced May 23-25 by the Elroy Stock co. The play revolves about a young South African mining engineer, whose knowledge of the Kimberley fortifications makes him a dangerous foe, and whose refusal to give a false account of a worthless mine arouses the three-act-lasting enmity and hatred of the villain. Lottie Gilson made good use of the few possibilities offered by Nora Desmond. Fritz Von Nieland is the Fritz of Fritz in a Madhouse, in different surroundings, and J. K. Emmet's acting in that part left much to be wished for. Lillian Mae Crawford did all that could be done with Jean, and the Lieutenant Desmond of Arnold Reeves was dignified and impressive. Edward Kelley did well as Oom Peter, and was forceful in the death scene. The Elroy Stock co. closed their engagement 25, and the theatre will be dark for the rest of the Summer.

PATERSON.—COLUMBIA (Beaun and Katz, managers): Alice Irving Stock co. May 27-1 in Hands Across the Sea to good business; audiences pleased. Same co. in Under Two Flags 3-8.

RED BANK.—OPERA HOUSE (Charles E. Nieman, manager): Frank Bush Vaudeville co. May 30.

NEW YORK.

ALBANY. EMPIRE THEATRE (Sam S. Shubert, manager): J. W. Henocksburg, resident manager: The Empire Opera co. opened their second week May 27-1 in Giroflé-Girofla, changing to Fra Diavolo 30.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): The Jacobs Stock co. produced The Little Minister 27 to a large and pleased audience. The cast is strong, and the stage effects excellent. Secret Service 3.——PROCTOR'S (F. F. Proctor manager; Howard Graham, resident manager): Section C's offering 27-29 was Marjorie Benton Cooke's curtain-raiser, Into Darkness, which served its purpose in causing a profuse using of handkerchiefs by the female portion of the audience, at the apparent suffering of Arthur Maitland as Edward Marson. In the three-act comedy, The Strange Adventures of Miss Brown, there was fun galore. Francis Kingdon, who was one of the prime favorites in last Summer's co., and who during the Fall and Winter has been playing in Ben Hur, was seen as Major O'Gallagher, and made a big hit. Beginning 27, Proctor's Musical co. appeared in Cinderella at School, preceded by The Violin Maker. This co. numbers twenty-four, and includes several who have been heard in various operas before. Lost, Strayed or Stolen 30-1.

ROCHESTER. BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Under Two Flags, as dramatized by Owen Davis, created unbounded enthusiasm on its first week's presentation, and so many people were unable to procure even standing room that Manager Shubert decided to continue the performance May 27-1, and the houses have been packed. Too much praise cannot be bestowed upon the work of the co. Miss Gardner's Cigarette was unquestionably as neat a piece of acting as has been seen here in some time. Mr. Clough, as Bertie Cecil, was particularly strong. The scenery was far above the ordinary and the costuming bright and attractive. Northern Lights 3-8.——LYCEUM THEATRE (A. E. Wolff, manager): Brother Officers was presented by the stock co. 27-1 and business was good. The co. made many friends. Sowing the Wind 3-8.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Christie-Baird Stock co. May 27-1 in cottybunz, The Heart of Virginia, and Camille; specialties by Frank M. Christie, Amelie Baird, James Hamilton, Marie Jansen, and Busch; fair performances and business.——ITEM: Manager Taylor, of the Kingston Consolidated Railroads, has arranged with Manager Du Bois, of the Kingston Opera House, for three performances of the Christie-Baird Stock co. at the Kingston Point Theatre 30. The regular season of this Summer theatre will open 17 under the management of Charles Fredericks, of Boston, Mass. It will be devoted to vaudeville.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): Klark-Scoville co. closed their week's engagement May 25 to S. R. O. Plays last half of week: Uncle's Holiday and Across the Trail; good performance.——ITEM: This closes the season, which has been very successful. Great credit is due Manager Ohmann for the excellent manner the house has been conducted, and the number of first-class attractions presented.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Dark.——BROADWAY THEATRE (George L. Collins, manager): Dark.——ITEM: The season now closed at Theatre Saratoga has been a prosperous one. During its closed period needed repairs and improvements will be made. The house will be used for Summer attractions, and a season of repertoire will be given, beginning Aug. 5.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Viola Allen, in In the Palace of the King May 25; crowded house; play handsomely staged and finely rendered. Old Jed Prouty 30 closed house for the season.——ITEM: This ends Manager Taylor's eleventh year as manager of this house, and he will start his twelfth one with good prospects.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, manager): Himmelein's Imperial Stock co. in The Electrician May 27-29, and Brother Against Brother 27-29; fair business; productions well received; staging worthy of mention. Sins of the Night 30-1. The Golden Giant Mine 3-5. Ten Nights in a Barroom 6-8.

TROY.—ITEM: Beginning 1, Griswold Opera House will pass into the control of Reis and Shubert, who have leased the theatre for a term of years. The Aubrey Stock co. will open 3 for a Summer season with The Land of the Living, and The Fire Patrol. Henry R. Hayden will remain resident manager.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Clara Turner Stock co. continued May 20-25 to good business, presenting Leaves of Gold, The Buckeye, Sapho, Under Two Flags, The Clemenceau Case, and The Captain's Mate. Horning-Valentine co. 29-1.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Christie-Baird Stock co. 3-5.——DARLING THEATRE (Will E. Gant, manager): Klark-Scoville co. 3-8.——ITEM: Mr. and Mrs. Chessman, of The Princess Chic co., left 25 for a Summer engagement at Cleveland, O.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Season closed.——ITEM: Manager Benedict has returned from a fishing trip in the Adirondacks. He and Mrs. Benedict will pass part of the Summer along the Massachusetts coast.

FULTON.—STEPHENS OPERA HOUSE (Wallace and Gillmore, lessees): Horning-Valentine co. May 24-28; houses fair; performances first-class. Plays: A Celebrated Case, David Garrick, Our Boys, and East Lynne.

BINGHAMTON. STONE OPERA HOUSE (J. P. E. Clark, manager): Irene Myers co. closed a fairly successful two weeks' engagement May 25; excellent co.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman, managers): The Mandolin Club, under the direction of Stella Overbaugh, 4 (benefit of the building fund of St. Luke's Church).

LOWVILLE.—TOWN HALL (George Sherwood, chairman): Lewis County Music Festival May 28, 29; great success; S. R. O.

SALAMANCA.—OPERA HOUSE (J. D. Melenbacher, manager): Hi Henry's Minstrels May 24; S. R. O.; audience pleased.

PENN YAN.—YATES LYCEUM (H. E. Bill, manager): Dark.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): Season closed.

AUBURN. BURTIS OPERA HOUSE (E. S. Newton, manager): Dark.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbbard, manager): Season closed.

OXFORD.—CITIZENS' OPERA HOUSE (Harry Lew, manager): Hi Hubbard 1.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE (E. M. Martin, manager): Dark.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Nathan Hale May 24, 25; good business; satisfactory performances. Sag Harbor 15.——ITEMS: Fargo's Musical Club closed their concert season with Camilla Urso to delighted audience 15. Great interest is being taken in the Fargo Fire Festival, or the Carnival, of the Mystic Shrine.

GRAFTON.—GRAND OPERA HOUSE (F. L. Haussamen, manager): Dark.——ITEM: W. W. Robertson having moved to Minneapolis, H. L. Haussamen, one of the stockholders, has assumed the management of the Opera House.

GRAND FORKS. METROPOLITAN THEATRE (C. P. Walker, manager): The Evil Eye May 22; good business; excellent performance. Ernest Seton Thompson delivered lectures on "Wild Animals" 25 and was well received. Santanelli, hypnotist, 3-8.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Dark.

OHIO.

DAYTON.—ITEMS: Manager Harry E. Feicht, of Park Theatre, left for Europe May 27. A band of music and a legion of friends were at the station extending best wishes for a bon voyage.—E. Laurence Lee and Harry M. Smith closed the season with The Village Parson and arrived home for the Summer 27.—Park Theatre will undergo a general renovation and have a new drop curtain before next season.

J. W. WEIDNER

CALDWELL.—OPERA HOUSE (L. H. Barry, manager): The Vernon Stock co. opened for a week May 27 in On the Mobile; fair house; performance good.

LIMA.—FAUROT OPERA HOUSE (L. H. Cunningham, manager): The lease of the Faurot has been taken by L. H. Cunningham, and the theatre will be under his management next season.

CORRINGTON.—OPERA HOUSE (Miller and Robinson, managers): Schubert Orchestra and Concert co. May 24; packed house, auspices of Elks. Mr. Dickerman scored a hit.

TOLEDO. EMPIRE THEATRE (L. H. Carson, manager): The stock co. gave Held by the Enemy May 26-1 to good business. The piece was well staged and the co. very satisfactory.

C. M. EDSON

JACKSON. GRAND OPERA HOUSE (Frank C. Morgan, manager): Dark.——CRESCENT OPERA HOUSE (Ang Eof, manager): Dark.

KENT. OPERA HOUSE (Johnson and Green, managers): Night Watch, by the Metropolitan Club (local) 6.

FINDLAY. MARVIN OPERA HOUSE (W. C. Marvin, manager): A Jolly Affair 3-5. Elks' Street Carnival 3-6.

GALION. CITY OPERA HOUSE (S. E. Ribbel, manager): Dark.

MARIETTA.—AUDITORIUM: Closed for season.

OKLAHOMA TERRITORY.

EL RENO. OPERA HOUSE (J. H. Warren, manager): Dark.

OREGON.

LA GRANDE. STEWARD'S OPERA HOUSE (D. H. Steward, manager): Harry Corson Clarke in What Did Tomkins Do May 25; good house; audience pleased.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Conday, manager): Harry Corson Clarke in What Did Tomkins Do May 24 delighted large audience.

BAKER CITY. BAKER'S OPERA HOUSE (George L. Baker, lessee and manager): Season closed.

PENNSYLVANIA.

LANCASTER.—FULTON OPERA HOUSE (York and Gelm, managers): Sousa's Band pleased a large audience and closed the season at this house May 24.——CONESTOGA PARK THEATRE (A. E. Reist, manager): The Summer season was opened by the Clara Turner Stock co. in The Buckeye and Under Two Flags, which attracted large audiences 27-1, good specialties. The Columbia Comic Opera co. will begin a twelve weeks' engagement with Fra Diavolo 3.——WOOLWORTH'S ROOF GARDEN (Lin B. Peoples, manager): The Hungarian Orchestra and moving pictures pleased good houses 27-1. Vaudeville 3-8.——ITEMS: F. W. Woolworth and John B. Peoples, the proprietor and manager of the Roof Garden, entertained the representatives of the press with a banquet 24.—John C. Meclain has charge of the box-office at Woolworth's Roof Garden.—Frank James, ticket-seller at the Fulton, issues an interesting programme for the Conestoga Park Theatre.—The Fulton Opera House will be redecorated and property, scene, and music rooms put in this Summer.

SCRANTON. LYCEUM THEATRE (Burgunder and Reis, lessees; A. J. Duffy, manager): Six Hendrix pleased big house May 24. John Drew in Richard Carvel 24.——ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. A. Brown, manager; Joshua Simpkins 27-29; good attraction; large houses.——ITEMS: A successful season closed here 29. M. Reis will have control of the Scranton theatres next year, the firm of Burgunder and Reis being dissolved.

WILLIAMSPORT. LYCOMING OPERA HOUSE (Fisk and Reeder, managers): Spooner Dramatic co. opened May 27 for first half of week in The Pearl of Savoy and The Girl I Left Behind Me; good specialties and co. The High School Boys in The Substitute 30.——ITEM: Vallmont Pavilion opens its season 6 with Ex-Missouri. The Pavilion has been renovated and improved.

PUNXSUTAWNEY. Parke Stock co. May 27-1 under large pavilion. Plays: A Midnight Call, Sapho, Why Jones Left Home, Peck's Bad Boy, East Lynne, The Two Orphans, and Dr. Jekyll and Mr. Hyde; good attendance; audiences pleased.——MANNING STREET OPERA HOUSE (Charles Fish, manager): Dark.

ERIE. PARK OPERA HOUSE (M. Reis, manager): Huntley Jackson co. May 27-1 in For Liberty and Love, Pink Dominos, Romeo, My Maryland, The Fatal Card, The Marble Heart, An Innocent Sinner, A Night Off, Michael Strogoff, The World, and The Tornado; performances excellent; fair attendance.

RENOVO.—KANE'S THEATRE (John T. Kane, manager): The fourteenth annual commencement exercises of the Renovo High School occupied May 28. An unusually interesting programme was rendered. Swedish-American Moving Picture co. May 29 (auspices Y. M. C. A.).

DU BOIS. FULLER'S OPERA HOUSE (A. P. Way, manager): Sousa's Band May 23 to capacity; fine concert. Swingall, hypnotist, 27; good attendance; clever performance.——ITEM: House closes 1 not to be reopened.

GREENSBURG. KEAGGY THEATRE (E. G. Curren, manager): Merchant's Railroad Circus was compelled to show in the Keaggy Theatre May 25 on account of canvas being destroyed in a wind and hail storm at Derry, Pa.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. C. Mishler, manager): Dark.——PARK THEATRE (E. Marks, manager): Opens season 10 with Carrie Turner Stock co.

PITTSTON.—MUSIC HALL (C. C. King manager): Down on the Farm May 18 (return); fair business and co. Season closed.——ITEM: Manager King has taken another lease of Music Hall for five years.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Gus Cohen co. May 23-25; good business and co. Plays: Don't Tell My Wife, Our German Friend, and A Jolly Good Fellow. Season closed.

FRANKLIN. OPERA HOUSE (M. Reis, lessee; John Mills, manager): Parochial School commencement May 28. High School commencement 29.

SHIPPEN. I. O. O. F. THEATRE (C. F. Carlson, manager): Gus Cohan May 27-29; large and appreciative houses. Merry Milk Maids (local) 7, 8.

WAYNESBURG. OPERA HOUSE (J. W. Monnell, manager): High School Commencement May 24 to full house.

TITUSVILLE. OPERA HOUSE (John Gahan, manager): Dark.

BRADDOCK'S. SIXTH AVENUE THEATRE (Charles Medley, manager): Dark.

CANTON.—LEWIS OPERA HOUSE (W. W. Whitman, manager): Dark.

LEBANON.—Season closed.

TENNESSEE.

MEMPHIS. GRAND OPERA HOUSE (A. B. Morrison, manager): The Hopkins Stock co. production of Robespierre was witnessed by good audiences May 27-1. The vaudeville bill included Carlin and Brown and the Neely Zouaves. The Three Hats 3-8.——AUDITORIUM (Benjamin M. Stalnback, manager): The Chicago Symphony Orchestra, in connection with the Mozart Society, a local organization of 150 trained voices, gave a delightful series of three concerts 25-27.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, Jr., manager): Kings and Queens Burlesquers 4.

SOUTH DAKOTA.

DEADWOOD.—OPERA HOUSE (H. M. Bennett, manager): Pringle's Comedy Ideals May 20-25 in The Galley Slave, Monte Cristo, Rip Van Winkle, A White Elephant, Miss Nobody, Mabel Heath, and Uncle Josh; poor business; co. inferior. Butler Concert co. 6.——ITEMS: James K. Hackett spent week of May 20 in the Black Hills. He is interested in some mining property there that is very promising. He left 25 for Chicago to join his wife, Mary Mannering.—A new vaudeville theatre is building and will open early in July.

SIOUX FALLS. NEW THEATRE (S. M. Boe, manager): At Valley Forge May 20; good co.; fair business; co. was deserving of better patronage.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Dave A. Weis, manager): Dark.——EMPIRE OPERA HOUSE (James T. Brady, manager): Ethel Tucker Stock co. May 19-25 in Ranch Ten; pleased audiences; large attendance. By Wits Outwitted and Little Miss Florida 26-31.

WACO. AUDITORIUM (Jake Schwarz, manager): Dark.——ITEM: The West End Park Theatre is rapidly being completed, only a few interior decorations being unfinished. The season as announced by Manager Jake Schwarz will open June 3 with the Ethel Tucker Stock co.

EL PASO. MYERS' OPERA HOUSE (W. L. Rogers, manager): Countown 4-6, under canvas, May 20, 21; fair performance and audience.

GAINESVILLE. OPERA HOUSE (Paul Gallia, manager): Mae St. Clare McCamish in The Chaperon May 7; S. R. O.; performance good. Season closed.

UTAH.

SALT LAKE CITY. The only thing now on the docket is the Wilbur-Kirwin opera co., which will open at the Salt Palace (M. E. Mulvey, manager) 3.——ITEM: Professor McLellan resumed the free organ recitals in the Mormon Tabernacle 22. These are given twice a week and are attended by thousands. The new organ by the W. W. Kimball Co. has a grand and beautiful tone.

PARK CITY. DEWEY THEATRE (F. J. McLaughlin, manager): Empire Stock co. 17-22.

VERMONT.

BURLINGTON. HOWARD OPERA HOUSE (W. K. Walker, manager): A Country Merchant May 27, good business; fair co.——ITEM: This closes one of the most prosperous seasons in the history of this theatre. Mrs. Walker has given our theatregoers a season of high-class entertainments. During the Summer the house will be thoroughly overhauled.

ST. JOHNSBURY. HOWE OPERA HOUSE (F. M. Block, manager): Mary Howe and Bostonia Sextette Club, May 22; the singer was greeted with a good house and was heartily recalled. Hunting for Heights 31. Stetson's U. T. C. 6. Neighbor Jackson (local) 14.

BELLOWS FALLS. OPERA HOUSE: Duffy's Jubilee May 28; small house; performance good of kind. Boyle's Moving Pictures 31.——UNION HALL: Lecture, A Davis co. 23-25; performances good; fair business.

ST. ALBANS. WAGGER'S OPERA HOUSE: A [illegible] May 28; small performance and attendance. The Prince of Zenda.

VIRGINIA.

RICHMOND [illegible] Thomas G. [illegible] ...ed May 27-1 in ... and closed an indefinite ... A Night ... Clake Wells. ... co. is scoring ... The White Flag ... to a crowded ... Pauline Gary Marable ... Dexter ... Mary ... and ... Season closed.

CHARLOTTESVILLE. AUDITORIUM (J. J. [illegible] ...MY OF MUSIC (Wilson ...

DANVILLE. ACADEMY OF MUSIC (Sea[illegible] and ... Season closed.

NORFOLK. ACADEMY OF MUSIC (Thomas G. [illegible] ... in Lyric Opera co. May 20-3 con... business. THE GRANBY (Geo...

Wells, manager): Mercy Lane opens ea. in Ironside 27-1; good business and performances.

WASHINGTON.

WALLA WALLA. THEATRE (Charles E. Van De Water, manager): Effie Ellsler Clarke May 29 in What Will You Do? to packed house; performance good, but highest expectations unrealized.

SPOKANE. AUDITORIUM (Edgar M. Cleveland, manager): The Flints 27, large audience; performance poor.

TACOMA. THEATRE (C. A. Metz, manager): Park. ——— (Frank Melvin, manager): Park.

WEST VIRGINIA.

HUNTINGTON. OPERA HOUSE (J. M. Barrack, manager): Lillian Tucker May 27 failed to appear. Season closed.

FAIRMONT. OPERA HOUSE (M. B. Musgrove, manager): Dark.

WISCONSIN.

SHEBOYGAN. OPERA HOUSE (W. H. Stoddard, manager): Davidson Stock co. closed a week's engagement May 26. Plays: Darkest Russia, Moths, Dangers of a Great City, She Couldn't Marry Three, The Sultan's Daughter, Cinderella, and A Bachelor's Three Wives. Satisfactory business good. The co. included the following: James Kennedy, Will Stoddard, Harry Antrim, George Butler, M. F. Kingsbury, Walter Campbell, John Woolf, Jessie Cross, Emma Campbell, and Bessie Lee. Rusco and Holland's Minstrels 28.

MADISON. FULLER OPERA HOUSE (Edward M. Fuller, manager): Ferris Comedians May 20-25; huge business. Plays: The Plunger, The Fatal Card, East Lynne, Just Before Dawn, and The Stowaway; co. fair.——ITEM: Great excitement prevailed on the opening night of Professor Gleason's Horse Show May 23, occasioned by the seats giving away. Fortunately no one was seriously hurt.

FOND DU LAC. CRESCENT OPERA HOUSE (F. R. Huber and H. R. Potter, managers): Standard Stock co. May 23-25 in A Young Hero, McNulty's Visit, A False Marriage, and A Hot Time in the Old Town; business and performances good. Rusco and Holland's Minstrels 30. The Evil Eye 1. Knobs o' Tennessee 8. Fenberg Stock co. 10-15.

BELOIT. WILSON'S OPERA HOUSE (R. H. Wilson, manager): Monte Cristo May 24; small house; fair co. Rusco and Holland's and Richards and Pringle's Minstrels pleased big house 28. Si Sheum 30.——ITEM: Gates and Emmons is the name of a new bill posting firm here. They have erected numerous boards.

GREEN BAY. THEATRE (John B. Arthurs, manager): Standard Stock co. May 19-22 in McNulty's Visit, A Young Hero, A False Marriage, and A Hot Time; good co. and business. The Village Parson 23; good co; fine house. The Merchant of Venice Up to Date (local) 24; big house. Midnight in Chinatown 28; fair co. and business. The Evil Eye 31.

APPLETON.—OPERA HOUSE (John Thickens, manager): Midnight in Chinatown May 23; good co.; small house. The Village Parson 24; fair business and co. Davidson Stock co. opened week's stand 27 in In Darkest Russia to packed house. Other plays: In a Great City, She Couldn't Marry Three, Camille, and The Sultan's Daughter.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiber, manager): Rusco and Holland's Minstrels May 25; fine audience; pleasing performance. The Flints opened a four nights' engagement 26 to large attendance; amusing entertainment. The Evil Eye 2. Nathan Hale 16. Sag Harbor 29.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): The Village Parson May 22; good houses and co. Midnight in Chinatown 24; house crowded; fair performance. Ferris Comedians 26-28 in The Stowaway, The Plunger, and Forgiven; fine houses; good co.

RHINELANDER. GRAND OPERA HOUSE (E. E. Stoltzman, manager): Railroad Jack May 22; packed house; co. ordinary. Devil's Lane, featuring the El More Sisters, 27; fair business; audience pleased. A Tangled Relation 30 failed to appear.

WAUSAU.—GRAND (C. S. Cone, manager): Harry Shannon co. May 19-25 in The Squire's Daughter, Camille, Dawson City, Ruth, Farmer Allen, and Paradise Regained; fair houses; good performances.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): The Evil Eye May 23; big house; fair co. Myrtle-Harder co. 27-1. Nathan Hale 5. Sag Harbor 19.

EAU CLAIRE. GRAND OPERA HOUSE (C. D. Moon, manager): A Night Off (local) May 22; S. R. O. At Valley Forge 25; poor house; good performance. Myrtle Harder co. 3-8.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Carl Gardner in Fatherland May 25; big business; satisfactory co. Bruno and Alden co. 30-1.

LA CROSSE.—THEATRE (J. Strasslipka, manager): The Nye and Corner co. in A Man of the World May 27; good house; satisfactory co.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): East Lynne May 28; good house and performance. The Flints 30.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Latsey, manager): East Lynne 1.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): Edward R. Mawson co. in Nell Gwynn and Engaged May 21-25; business good; performances excellent. On 24 (Victoria Day) co. was greeted by S. R. O. Co. opened the last week of engagement 27 in A Parisian Romance; good business. E. R. Mawson, as Baron Chevrial, duplicated his success of previous occasion, support good. Saints and Sinners 30-1.——MECHANICS' INSTITUTE (E. J. Wilkins, manager): W. S. Harking co., supporting Jessie Bonstelle, opened a short engagement 27 in Magda; full house; splendid performance. Jessie Bonstelle, A. H. Stewart, Emmett C. King, and Eugene C. Fraser deserve special mention. Rose Sydell's London Belles 30-1.——ITEMS: Andrew Pauley, father of John R. Pauley, last season with the Thomas E. Shea co., died at his residence in this city on 25. Edmund L. Breese, of the Castle Square co., Boston, is in town.

LONDON, ONT.—SPRING BANK PARK (C. E. A. Carr, manager): The season opened May 24 with Cherry and Lawrence, trick bicycle act; the Burton Family, specialties; Rice and Harvey, illustrated songs; Bissonette and Newman, acrobats and club swinging; good performance; light attendance. The above people remain until 1. Next week's bill is the W. S. Hyatt's New York Specialty co., composed of Nellie Franklyn, Burnett and Riche, Harry Wardell, Franklyn and Hyatt, and Rassley and Lee.——ITEM: J. F. Cairns, manager of the Chatham Grand Opera House, has been appointed manager of the new Opera House, now being built here.

STRATFORD, ONT.—THEATRE ALBERT (A. Brandenburger, manager): Lyceum Opera co. in Said Pasha May 24; good average business; performance fair. Lafamme and Flavelle gave a clever comedy sketch. Campbell and Carlton 27-1. Leo, the Royal Cadet (local), 5, 6.——Item: Miss Glover and Mr. McChumisby, under the management of C. McArthur, intend giving a series of opera concerts in Western Ontario this Summer.

QUEBEC, QUE.—PARA HALL (John E. Walsh, manager): Stetson's U. T. C. May 29.——TIVOLI GARDEN (A. A. Charlebois, proprietor; E. W. Varney, manager): Will open 10 with the following: Bickett Family, Power Brothers, Mazuz and Mazett, Carlisle's dogs, Harriet Keys, and the Boston Ladies' Orchestra, who have been engaged for the season.

WOODSTOCK, ONT.—GRAND OPERA HOUSE (W. D. Emerson, who has managed this house for the past two years, left May 25 for Buffalo, to take charge of an amusement enterprise in that city. Charles Pyne, who was previously manager of the house, will, it is said, again assume charge.

YARMOUTH, N. S.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager): Harcourt Comedy co. May 22-24; business fair; performances good. The American Girl 28; good house and performance.——ITEM: Mr. Averill is here preparatory to the production of his operetta, Zephra, by local talent, 10-12.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): The American Girl May 23-25; large business. George Hall ranks among the best comedians seen here. Harcourt Comedy co. 27 in Master and Man; large audience; co. and specialties fair.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, manager): Harry Lindley May 27, 28, in The Diamond Queen, The Weavers, and Little Lord Fauntleroy; fair performance; good business. Woman Against Woman 29. H. N. Shaw co. July 1.

CHATHAM, ONT.—GRAND OPERA HOUSE (James F. Cairns, manager): Phinney's U. S. Band May 21; excellent concert; good business (auspices Twenty-fourth Kent Regiment Band).

OTTAWA, ONT.—GRAND OPERA HOUSE (Joseph Lamb, manager): True S. James in A Royal Prisoner Mon 27-1; excellent performance; good business. Chase-Lyons Vaudeville 13.

PETROLIA, ONT. VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, booking agents): Dark.

OSHAWA, ONT.—OPERA HOUSE (J. W. Babcock, manager): Dark.

VICTORIA, B. C.—THEATRE (Robert Jamieson, manager): Ernest Seton Thompson May 17.

KINGSTON, ONT.—VICTORIA THEATRE (D. F. Branigan, manager): Season closed.

Carl Herbert—Jessica Miner Herbert

Seasons 1900-01. HERBERT STOCK COMPANY

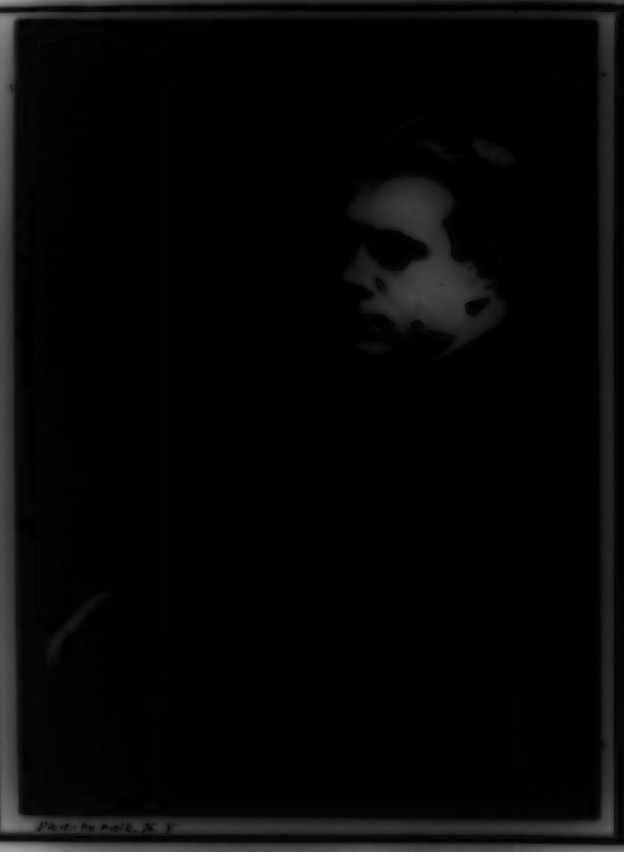


Photo by Falk, N. Y.

Photo by Sarony, N. Y.

LEADING MAN——LEADING WOMAN

Address MIRROR, Actors' Society or Agents

Actors' Society of America.

The Annual Meeting will take place at the Berkeley Lyceum, No. 23 West 44th Street, on Thursday, June 6, at 11 A. M. Voting for Directors will take place at the Society Rooms, on Wednesday, June 5. Polls open from 9 A. M. to 6 P. M.

TO OPERATIC ARTISTS.

A LOTTERY SLIP.

Comic Operetta in one act—35 minutes.

A BIRTHDAY FEAST

Comic Operetta in one act—20 minutes.

The above are for Soprano, Tenor and Baritone. The music is bright and melodious, the dialogues interesting, and the comedy situations funny.

Strong Attractions for Vaudeville,

for high class artists of established reputations in light opera. They are copyrighted. Address J. C. BROCOLINI, 406 Pacific St., Brooklyn, N. Y.

WANTED.

Repertoire Companies

August, one of the very best months of the year, all open at

GRAND OPERA HOUSE,

Harrisburg, Pa.,

N. APPELL, Mgr.

ATLANTIC TRANSPORT LINE.

NEW YORK—LONDON.

MENOMINEE.....June 8—9 A. M.
MINNEAPOLIS.....June 15—4:30 A. M.
MANITOU.....June 15—9 A. M.
MESABA.....June 22—9 A. M.
MINNEHAHA.....June 29—3:30 P. M.

ALL MODERN STEAMERS, LUXURIOUSLY FITTED WITH EVERY CONVENIENCE. ALL STATEROOMS LOCATED AMIDSHIPS ON UPPER DECKS.

FIRST CABIN PASSENGERS CARRIED FROM NEW YORK TO ST. PANCRAS STATION, LONDON. FOR RATES, ETC., APPLY TO 1 BROADWAY.

Fenberg

WARNING

To Managers and the Profession in General: Look out for tricky photographic invitations and solicitors who tell you they will photograph you free of charge. Remember, this is only to get you to their places, then should you order photographs they will make you pay many times the amount that Feinberg, the famous professional photographer, who has and is pleasing thousands, would. Save money by calling personally at Feinberg's. You will be surprised at the artistic work, novel ideas and low rates.

FEINBERG, 16 W. 14th St., bet. 5th and 6th Aves., N. Y. City.
Telephone 625—18th Street.

A Well Known Manager

wants to hear from a good repertoire company that wants thirty week stands of all the best towns through Pennsylvania and the New England Country, opening August 27. Address quick,

"H," care MIRROR Office, New York City.

Actors and Managers can communicate directly with American Dramatic Authors by addressing them at

American Dramatists Club,

114 WEST 40th STREET, N. Y.

By sending particulars of their needs to the Secretary (Charles Carmody, as above, general notice will be issued to the members. Information also as to proprietary plays already produced.

FAT FOLKS REDUCED 15 POUNDS A MONTH. No Starving. No sickness. Sample Box, 10c., 14c. HALL CHEMICAL CO. Dept. 41, St. Louis, Mo.

Professional Cards

Secure Good Engagements.

Advertise Now and Reach the Managers!!!

LARGE CARDS.

100 AGATE LINES, Set Across the Page, 1 3-4 inches deep.

One time, - - - - - - $18.00
Four times, - - - - - 56.00

80 AGATE LINES, Set Across the Page, 1 1-2 inches deep.

One time, - - - - - - $12.00
Four times, - - - - - 44.80

50 AGATE LINES, Set Double Column, 1 3-4 inches deep.

One time, - - - - - - $7.50
Four times, - - - - - 28.00

SMALL CARDS.

One and a Half inches, Single Column.

One time, - - - - - - $3.25
Four times, - - - - - 11.76
Thirteen times, - - - - - 32.76

One inch, Single Column.

One time, - - - - - - $2.10
Four times, - - - - - 7.84
Thirteen times, - - - - - 21.84

One-half inch, Single Column.

One time, - - - - - - $1.05
Four times, - - - - - 3.92
Thirteen times, - - - - - 10.92

ADDRESS CARD.

Four Line Display, Name and Seven Words of Copy.
Three months, - - - - - $5.00

THE DRAMATIC MIRROR, 1432 Broadway, N. Y.

NEW THEATRE

A. C. ROOT, Manager.

BOOKING FOR THE SEASON 1901-2.

This house is in Oklahoma City, O. T. City that in twelve years has nearly 20,000 population. The house cost $65,000 and seats fourteen hundred. Eight large dressing rooms with hot and cold water, each furnished. Complete scenic equipment. Will share, guarantee, first money, certainty, or any way to get one good attraction each week for thirty weeks. Address all communications for TIME and terms to

DAVID TRAITEL, 1440 Broadway, New York City.

Opens November 22 with Frederick Warde in KING LEAR.

"THE PLAY'S THE THING."

CONWAY-HAAS CO.

(3 NIGHT STAND REPERTOIRE)

PLAYS:

"UNDER TWO FLAGS." | "HUNTING MR. HUNT."
"FOR HIS COUNTRY'S SAKE." | "A ROMANCE OF THE REVOLUTION."

An abundance of Special Paper, all New Scenery. Magnificently Staged and played. Managers in Ohio, Pennsylvania New York and New Jersey, send open time. Wanted—Attractive young leading lady and complete cast; the best. Company organized and tour booked by our New York representative, to whom all communications should be addressed.

HALLETT'S MANAGERIAL EXCHANGE, Broadway Theatre Building.

W. A. CONWAY, Mgr. Conway-Haas Co.

S. C. BENNETT'S

NATURAL SINGING METHOD

regulates all defective tone production, secures immunity from throat troubles through economy of vital energy, natural breath control, elasticity and repose of all muscles used in voice production. Special Summer rates to professional singers. 836 CARNEGIE HALL, NEW YORK.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS. | PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

AT LIBERTY,

HARDEE KIRKLAND,

LEADING AND LEADING HEAVY BUSINESS.

STOCK OR COMBINATION. *STAGE DIRECTION STOCK IN CONNECTION REGULAR LINE.*

ADDRESS 237 WEST 36TH STREET.

CUES.

The Mittenthal Brothers purchased last week the sole rights for production and the entire scenic equipment of A Child of Fortune.

Helen Merrill, formerly prima donna soprano of the Tivoli Opera company, San Francisco, has been engaged to play a leading role in the coming production of The Strollers.

Gertrude Haynes and her choir boys have been engaged by Charles E. Blaney to appear in the production of A Mormon Wife at the Fourteenth Street Theatre in the Autumn.

Blanche Bates and her company will leave for San Francisco this week, to open an engagement in Under Two Flags June 22. Miss Bates' next appearance in New York will be in September, 1902, in a new play.

Norma Kopp retired from the Frank Daniels Opera company at the close of the season. Miss Kopp is now at Grennell, N. Y.

Henrietta Crosman's receipts at Wallack's last week are said to have been the largest for the last week of the season in the history of that theatre. Miss Crosman's next season will open at New Bedford, Mass., Sept. 9.

The Theatrical Business Men's Club held a banquet at its club house on Saturday evening. About two hundred members were present.

W. E. Nankeville will produce next season The Penitent, a dramatization by Lawrence Marston of a novel by Hall Caine.

Liebler and Company have not decided with what play Mrs. Sarah Cowell Le Moyne will open her next season. The Madame de Maintenon play, now being written for Mrs. Le Moyne by F. Marion Crawford, may be selected, but a drama by Charles Henry Meltzer and two other plays also are under consideration.

Lottie Williams Salter has gone to her home in Detroit to spend the Summer.

Charles E. Evans has gone to Europe for the Summer.

Augustus Pitou and Charles B. Jefferson leave New York to-day (Tuesday) for Palm Beach, Fla., for a three weeks' vacation.

NEW YORK THEATRES.

PASTOR'S Continuous Performances.
14th Street, between 3d and 4th Aves.
Seats 20 and 30 cents.
Mark E. Swan and Co., Jess Dandy, Coakley and Husted, Emerson and Omega, Harry Thomson, Herbert and Willing, Mack and Armour, Claffin Sisters, Klein and Herring, Mat and Josie Schaeffer, Marion and Deane, Lyons, Picturesque Phenomena, American Vitagraph.

AMERICAN 42d St. and 8th Ave.
Curtain rises at 8:15 sharp.
ROSEDALE.
Eve. prices, 25, 35, 50c. Matinee daily except Monday, 25c.

PALACE DE VAUDEVILLE

QUEBEC, CANADA.

Have June and July open for First-class Attractions, either night or week stands.

Address,
WILSON & HAUSER,
New Zealand Building, N. Y. City.

SOMETHING NEW.
The Dramatic Artists' Exchange
Directing Stage Careers of Clever People for Term of Years.
Advancement afforded young Professionals. Featured Engagements Secured and Starring Tours Arranged for Artists of Reputation.
SEND FOR CIRCULAR.
With Bullett's Managerial Exchange. **Marie Martell,**
Broadway Theatre Bldg., N. Y. City.

To Let on Low Royalty,
A New, Bright, Up-to-Date Farcical Comedy,
"THE VILLAIN STILL PURSUED HER."
By JOSEPH LE BRANDT.
Suitable for any purpose, stock, repertoire, or special production. Other good plays—send for list. HOWARD WALL, Room 12, 158 Broadway, N. Y.

MUSICIANS WANTED for first-class Band and Orchestra. Long season; good Farce-comedy attraction; opens about August 12th; forty weeks' sure money. State lowest salary. We pay board and railroad fares after joining company. No Lushers wanted. Sensational Street Players preferred to double in orchestra. No fares advanced. State last road position and what instrument you play in band and orchestra. Good pianist, for leader; must double in brass. Address K. K. WAYDE, 136 Washington st., Room 41, Chicago, Ill.

European Travel Miss Weldon will take six young ladies abroad.
Address for prospectus of the trip. Restricted: Highest References
MISS WELDON "The Moorings," HOWARD, PA.

FOR REHEARSALS, IN LARGE HALLS
TO RENT. Steam heat, new stage, new scenery. Pianos furnished. Rent reasonable. Apply on premises or telephone 785 Columbus. WEST SIDE LYCEUM, 52d st. and Broadway. Barney Bimberg, Mgr.

Tours Booked—Plays Supplied.
Access to all Circuits. New and Old Plays, with Paper.
C. A. BUET, Manager Booking Dept.
LOUIS A. EMBAUS, Play Dept.
Hallett's Managerial Exchange,
Broadway Theatre Bldg., N. Y. City.

WANTED.—Specialty Soubrette and Comedian for Summer. Leading Lady and Full Cast for Combination; also Leading Lady and Full Cast for three-night stand repertoire, for season. J. Lou Hallett, Fifth Avenue Theatre Bldg.

AMATEUR Will consider attractive, talented lady, for good part in first-class company. Give full particulars.
September, MIRROR.

THE VICTOR, 141 West 43d St.
Elegantly furnished rooms. Hot and cold water. With or without board.

DESKS AND DESK ROOM to rent for the summer. Good location for Musical or Dramatic business $5.00 per month. 84 East 14th street, three doors from Union Square.

SCENERY FOR SALE.

About 200 frames comprising the following complete scenes:
1 Drawing Room Interior,
1 Plain Chamber,
1 Dark Drawing Room.
Also a number of Drops and Wood Wings.
Fine opportunity for stock theatre to secure scenic outfit at very low price. Can be seen by appointment. Must be sold at once. Address "SCENERY," MIRROR Office, 1432 Broadway.

FRANK KING
Scenic Artist.
Five Seasons Castle Square Opera Company.
Buffalo Evening News, May 8.—"The report referred to the realistic water color pictures in the Mines building and described them as being better than those in Paris, and as being the most effective of their kind that he has ever seen. This, coming from Prof. Holmes, who is connected with the Smithsonian Institute and is acknowledged one of the leading water colorists of America, is considered very high praise."
Address T. DANIEL FRAWLEY.

SHERIDAN BLOCK,
Past two seasons leading roles with Richard Mansfield.
At Liberty.
Address agents or care Actors' Society.

W. FREDERICK WAGNER
Light and Some Character Comedies.
AT LIBERTY.
111 W. High St., DETROIT, MICH.

MLLE. ROSE-EDYTH
Premiere Danseuse.
Address DRAMATIC MIRROR.

ROSA RAND
DRAMATIC STUDIO,
245 West 55th St.
SUMMER CLASSES NOW FORMING.

BESSIE ROWENA CAMPBELL
PRIMA DONNA CONTRALTO.
Engaged for season with Geo. P. Knowles Opera Co. Washington, Pa.

MILDRED HYLAND
INGENUES.
JAMES A. BLISS
COMEDY OLD MEN.
Actors' Society, or 302 W. 34th St.

F. H. HOOK
PRINCIPAL
Hook's Detective Agency.
Licensed and Bonded.
1236 Broadway, New York.

SAMUEL TORNBERG,
Characters. Thalia Theatre Company, desires engagement in Hebrew character work on English-speaking stage next season. Address MIRROR.

FRANK RANNEY,
AT LIBERTY JUNE 8.
Castle Sq. Opera Co. Address 694 8th Ave., N. Y.

CLARA DICKEY
F. F. Proctor Stock Co
Direction Frederic Bond

CHAS. E. CARRUTHERS
JUVENILES and LIGHT COMEDY.
AT LIBERTY 1901-2. London, Ont.

STRYKER, G. A.
Leads and Characters, 36 W. 28th St., N. Y.

VALLETTE, CLARICE
Ingenue leads. At Liberty.

TEX. CALVERT.

Casimir's Opera House
Population 4,000. Capacity 500. Ground floor.
J. P. CASIMIR, Mgr.

Ethel Fuller

Will not be identified with the Harcourt Co. next season.

Address MIRROR.

LAWRENCE BARBOUR

AT LIBERTY.

STAGE DIRECTOR, OLD MEN and CHARACTERS.

Stock Work Only, for Summer and Following Season.

Reliable managers of first class companies address WESTERVILLE, OHIO.

AT LIBERTY

EDDIE GIGUERE.

COMEDIAN. SINGER.

DRAMA, FARCE, COMEDY or BURLESQUE.

Address 616 Ogden Building, Chicago, Ill.

Invite Offers—Joint Engagement.

WM. MARBLE Comedy Old Man. Characters.
ELLA MARBLE First Old Ladies.
Address GROGAN, MINNESOTA.

Minnie Radcliffe

SPECIALLY ENGAGED.

LAFAYETTE SQUARE THEATRE STOCK, WASHINGTON, D. C.

WEEK MAY 27—ALABAMA.—Miss Minnie Radcliffe, whose popularity was evidenced by much applause, had the role of the Southern widow, Mrs. Page, the former lover of her cousin, Captain Davenport. Miss Radcliffe was the proud mother of a son of eighteen years, but she looked pretty and young enough to be his sweetheart, instead of his mother. She gave a sweet and winning performance, which undoubtedly won her many new admirers.—*Washington Post.*

LEADING WOMAN. Invites offers for next season.

ETTA BUTLER

Address DRAMATIC MIRROR.

EVA TAYLOR

LEADING WOMAN. *Castle Square Theatre, Boston, Mass.*

Boston Transcript, Tuesday, May 28, 1901.—But there is this to be said of the play (A Duel of Hearts), it gives to Miss Taylor a splendid opportunity to show the scope of her dramatic ability. Judging from last night's exhibition, we may expect great things from this lady. She is likely to prove good in whatever characters she assumes upon the Castle Square stage, and in most of them excellent. We liked her best last night in the light and coquettish part of her work, but possibly this was because we liked those parts of the play better than the tense, over-wrought passages which she was compelled to utter.

BLANCHE SEYMOUR

INGENUE AND SOUBRETTE, BALDWIN-MELVILLE STOCK CO. GRAND OPERA HOUSE, NEW ORLEANS, LA.—TWO SEASONS.

Theatre Francais, Montreal, Canada, Summer Season.

THE TWO ORPHANS. Little Blanche Seymour made good use of a fine opportunity given her in interpreting the part of Maud, and she didn't look a day older than 14 years.—*The Picayune, Sept. 2, 1900.*

GEORGE TOTTEN SMITH

Writer of Plays, Sketches, Burlesques, Lyrics. "Goods That Make Good."

Owing to the closing of Miner's Booking Offices, has moved to

45 WEST 28TH STREET.

W. J. KERNGOOD

MUSICAL DIRECTOR.

COMPOSER AND ARRANGER.
VIOLIN and PIANO.

AT LIBERTY for 1901-2.
Address MIRROR.

OUR DRAMA.

II. Current Conditions The Theatrical Trust, Its Causes and Effects.

No doubt there are many persons who do not admit that the existence of the Theatrical Trust or Syndicate is an evil condition. They constitute the class who declare that the stage was never so exalted as it is at present. It is unnecessary to discuss the ethical aspects for this view, which, altered and distilled, are the undeniable facts that we make better scenery, stage properties and costumes than our fathers did. In these and in the physical appointments of playhouses, as well as in mechanical and illuminating effects, we have made great progress. It is to say that our architecture is finer than the ancients, because we have developed iron and steel construction and fireproofing. The conditions which this system of theatrical operation produce and the conditions which produced it are not clearly understood. In its inception there were no ethical causes for its existence, and the motives of its organization were purely commercial, financial and of executive expediency.

The commercial conditions which produced it are these:

The booking of high class theatres of our principal cities, in which the public naturally look to find presented the highest standards of modern drama, desired to become associated in the form of a partnership, as far as the legal status can be defined. Their ostensible purpose was to concentrate to a single, central point the business transactions involved in the process of booking or contracting of the respective traveling companies to appear at respective times in the respective theatres. This central point to be the office of the booking directors in New York city. This was to save each theatrical manager in each city the individual trouble and risks of negotiating with each company's manager, which involved also considerable correspondence, shrewd dickering and pitting of wit against wit. Another benefit was anticipated in the assurance of a solidly booked season for a theatre, every week being filled by a good attraction, judiciously selected as to character and appropriateness. It was further claimed that better sharing terms could be secured the theatre manager by the booking directors at the central office. This because, by controlling all the best theatres in the various cities, they could arrange the routes of the traveling companies so as to effect an economy in transportation, being able to insure such companies solid or continuous booking in the most lucrative towns.

These inducements were also held out to the traveling companies, and to further insure their co-operation the argument of controlling the best theatres would, it was thought, prove conclusive.

Whether under the law this association of interests would be defined as a true partnership, or a mere pooling of executive functions, is hazy. The method of contribution to this partnership was generally a commission or percentage on receipts accruing from its instrumentality. Both theatres and companies were to pay this commission. These benefits were the avowed object of this association. It was alleged to be a mutual exchange of benefits.

A bare knowledge of general business or of business history will show one unmistakable fact. As soon as these booking directors, vested with authority and discretionary power, become personally the proprietors of traveling companies, or of theatres, a grave danger of discrimination must arise, and a serious question whether their duties can be honestly performed. The inevitable has happened. Nearly all of the directors are individually proprietors of traveling companies and of theatres. Complaints arise from various sections of the country that the best attractions are kept playing in certain other cities, and that they receive only "second" companies, second-class productions and generally unworthy attractions.

A peculiar point would here impress the logic of the lay reader. If the best companies are thus kept in the best cities there should be a plentiful supply of first-class attractions in such cities. Yet each year the theatrical season in such cities is *growing shorter*, because of a scarcity of first-class touring attractions.

The significance of this fact cannot be exaggerated. Is it not a condition which it behooves the amusement-seeking public to remedy, if possible? Last season closed four to six weeks earlier than usual. This season has been worse than last, on the whole, even since the Presidential election, and is closing as summarily.

Some managers of theatres in lesser cities declare they make more money since entering the "Syndicate" than before; some, as we have seen, complain. How is this? *It depends upon the city.* Observation shows that in cities which are important stops in the economics of transportation, and hence valuable as links to connect distant points of a circuit, the theatre managers are thoroughly satisfied. Why? Because they *are* important links, and cannot be spared from the Syndicate without the loss of a large section of cities and theatres. Hence they must be taken care of. How amply they are taken care of is shown by their satisfaction, despite the fact that their seasons of money-getting will end four to six weeks earlier than usual, entailing a curtailing of actual receipts, though rent must still be paid, and licenses, taxes and other annual charges remain as before.

In many cases these theatres, after closing early, will open at once with stock companies for a Spring or Summer season at lower prices. In other words, their managers, having too few attractions to offer their patrons at first-class prices to fill up a season, and not daring to lower prices for a cheaper attraction in the midst of the season, "bunch" their high class attractions, and when they are exhausted convert their theatres into popular (low) price houses. Where warm weather operation is climatically impossible, this is precluded, and there a howl arises.

In the very large cities another expedient is resorted to. In those cities the traveling companies receive a smaller share of the receipts, not only because on account of engagements there being "week stands," and hence saving such large railroad expenses as are incurred in a week's tour of six one-night towns with daily railroad costs and fresh advertising expenses, but because it is through the fame and popularity gained in such cities that the attraction is advertised and enhanced in the minds of the unsophisticated theatregoers of smaller towns.

There is an important fact here disclosed. Their control of the first-class, big-city theatres is the strongest weapon in the armament of power which keeps this Syndicate together. The scarcity of first-class attractions has already shortened the season of such houses to the danger point. The defection of any four of a dozen first-class stars from this Syndicate would burst the scheme. So would the defection of a half-dozen leading theatres. How is this avoided? The Syndicate directors organize attractions to pad out the time for the malcontents among the theatres, or have made it impossible for such theatres to withdraw by another shrewd move. Most of these theatres are now partly owned in proprietary partnership by the two or three leading directors of the Syndicate, in *propria persona*. In some cities, notably Philadelphia, this is a remedy which will develop into a malady, for the two booking directors by so becoming personally interested in certain theatres have committed an invasion upon the territory of other fellow directors, and have produced for them cause for complaints of discrimination in the booking of first-class attractions. It is from the theatre managers in the smaller cities, however, that the most vigorous complaint arises.

The belief, so generally held, that all the companies and theatres in this Syndicate (who are not directors) suffer by the system is absurdly erroneous. Such a system could not exist a season. Some theatres and some attractions are of vital importance to the success of the scheme, and these have profited by it. It is the less important city or attraction which must contribute to pay this profit to its more favored rivals. As the established success is the most important, and the unknown the least, a natural result has been the imposition of such conditions as have been unfavorable to new undertakings and new artists or works of art.

But the conditions of this Syndicate's operation are anomalous. They have developed a line of business conduct which is unprecedented, incongruous and incompatible with any logical protective business system. In no other business would they be tolerated. To any sane business mind they excite distrust and doubt, even when viewed in the light of cold business reason. Consider. Theatre managers are one party to a contract, company managers the other. The theatre managers enter an association to have their interests represented and protected in negotiations with the company managers. Company managers are asked to associate with and place *their* affairs in the hands of an agency for protection and advantageous negotiation with the theatre managers. Although it is pretended that as they share receipts they are partners, these two parties are opposing interests to all financial intents and purposes. It was represented that these benefits were purely mutual. This was the ostensible object of the association.

It is Quixotic enough to assume that one counsel can represent and defend two opposing interests, but this condition goes further. The very men who are paid by the theatre managers to defend them are the identical men from whom such protection is needed, in that they are often personally the managers and proprietors of the companies to be dealt with. Further, they are individually, as we have seen, the proprietors of many theatres. Where can a parallel be found in any business? It is as if the indicted prisoner pay the district attorney to defend him.

To offset these injuries, the Syndicate has done much to facilitate business operation for stupid, illiterate and lazy managers, and has systematized many petty branches of the business that have hitherto been vaguely and unsatisfactorily carried on. It helps the coward and booby.

These conditions of the theatre's current operations are not, however, in themselves of interest or effect with the playgoing public. The vast public's interest in the theatrical profession is limited to the gratification of its desires for amusement. It does not question whether the dramatic material given is the best that the theatre can give. It takes what is given in the main, with a childlike belief that the best available is being given. It follows its preferences or goes to the theatre per calendar, as convenient, with the feeling that it has gone to the theatre or play which is the *popular* one, and if not satisfied feels that of course it can't expect to find every play to its liking. Intense partisanships are unknown. The public is lukewarm in its likes and dislikes. A Macready-Forrest riot could not occur in America to-day. Intense enthusiasm or approbation are obsolete. The public is in a lethargy from which it is never roused by any direct influence emanating from the drama.

Herein lies the decadence of patriotic pride in our drama. Under present conditions the time will soon come when a curtain call will be a thing of the past and an encore unknown. When a speech is demanded of a star even now it is mainly a formality prearranged by a *claque*, or because of a desire to be further entertained by his remarks in *propria persona*. If he gave a song and dance before the curtain it would be equally satisfying. When an author is made to appear it is due to even more of the *claque* and less to public clamor. Genuine local pride and esteem for an artist are now almost exclusively found in the audiences of permanent stock companies. This is the last trait resembling patriotism shown by our theatregoers.

A comparison of former and current conditions is profitable. A generation, or even a decade ago, individuality existed in the actor, the playwright and the manager. Competition in ideas and business operation was open and free, and though our stage properties, scenery, costumes or "effects" were not so well contrived or so brilliant, our drama possessed an originality, an individuality, an artistic freedom in ideas, conception and motives. Then any worthy attraction had a fair, open field and no favor.

A set of men now conceived a brilliant scheme to corner the dramatic market and monopolize its revenues. It was impossible for them to do this through artistic supremacy, for artistically they could hardly compete, much less monopolize. Fortunately, the time can never come when any man or set of men can monopolize brains or talent. But where it was necessary that those brains should have certain buildings in which to operate and demonstrate, to find a market, and those buildings, being mere brick and stone, can be bought, controlled and secured simply by money, monopoly was practicable. Thus, with a sufficient number of leading theatres controlled, the attractions (companies) could be forced in. Then these attractions so controlled could be used as a club to force in other theatres, and so on, until, beginning with the conquest of one stronghold, the campaign has extended to the control of the plays, players and playhouses which represent the theatre of America.

To say that this combine was deliberately intended to lower our stage is absurd. The aim was simply to make money—and to take no chances. And as no work of true art can be produced except by taking chances, it aimed not at art. And as the controlling factors in this combine were managers of companies themselves, they naturally used their power to eliminate a large part of the risk involved in the operating of their companies by selecting for themselves the choicest time in the choicest towns, guarding against the elements of competition, and using every expedient of economy and fashionable prestige with which this power endowed them. To say that this Syndicate has lowered the art of the stage by refusing to take chances is a vague generality. Yet the accusation covers every commercially sane step which could be taken tending to lower the drama. The Syndicate has not had this as a motive; it is a necessary consequence, a means to an end, in the pursuit of their basic object—money-getting.

To take no financial chances it was necessary to permit no attraction whose financial success was indefinite to play in their theatres. This embraces all ventures of untried domestic playwrights, unknown actors and any theme not in vogue. To play only such imported plays as have scored successes abroad or elsewhere. These conditions imposed by virtue of their control of theatres.

To impose that dramatic rights to popular books must be sold to them or face almost insurmountable difficulties in gaining presentation in the first-class theatres—which they controlled. This in their capacity of producing company managers.

As a consequence of this guarded code, our public has been kept from viewing a vast amount of educational drama, such as Shakespeare, classic and new original works, so that a number of "legitimate" or classic stars who were wont to appear in our large cities are now confined to remote towns of Southern and Western circuits. The suppression of the new play and author has been a grievance to the enterprising playgoers and to the native playwright, who seeks in vain a high class market for the display of his wares.

It is even charged that the two leading directors of this Syndicate have levied a tax upon a successful play not controlled by them, which was no less than a part ownership in the venture, as the price for permission to play in New York and other important cities under their control.

Broadly, then, it may be granted that we have here advanced grounds for complaint:

First, From the theatre managers who are discriminated against in the Syndicate's booking and arranging of routes for worthy attractions, and so preventing such managers from securing their own choice in such attractions.

Second, From the American playwright, not well known, who has produced a new theme.

Third, From the star actor who desires to use his own discretion in the style of drama he presents.

Fourth, From the public of playgoers who deserve and expect every effort to be made by the manager, author and actor to please and satisfy them without the dictation of any other individuals who are personally interested in rival attractions.

To dwell upon the shallowness, the unworthiness, the indecency, the stupidity or sensationalism of the attractions exploited by the persons individually who control this combine, is unnecessary in this article. They can produce what they please, and they avow no motive other than money-getting, when their only excuse is that "the public wants it." The public is only concerned when it is shown that that which it *does* want it *cannot* have, no matter by what combination, association or interference. It is a fact that they cannot have it, for as long as they are deluded by the pretext that they are receiving the best available they will not even voice, much less enforce, their demand for that something which is now missing and wished for by even the uneducated playgoer.

A distinctive, unequivocal campaign must be fought, led by those earnest in their desire for reformation of the drama. In saying the drama we mean not alone the dramatic art, but the dramatic business and the amusement business, for in all these branches does the need for reformation exist.

Public education is the first step in any public campaign, and the first blow must be for public education as to the current scope and possibilities of the drama.

As perfectly free competition is the greatest public boon, and imperatively necessary to a free drama, a counter combine or syndicate will not serve. The movement must be wide in its scope, deep in its efficacy and lasting in its effects. And with these principles in view we can proceed to discuss the necessary steps and factors in such a campaign, as deduced from this view of the current conditions.

CARL HERBERT.

FOOTLIGHT PRIMER.

Copyright, 1901, by Sewell T. Collins, Jr.

THE GAY SOUBRETTE.

This is the Gay Soubrette, you know,
Who sings of Gay Par-ee:
She first saw light in Sixty-Two,
In Brooklyn, by-the-sea.

She mashes all the gay Old Boys,
Who focus on the Stage;
She'd be too Pert for anything,
If 'twasn't for her Age.—S. T. STEBBINS.

ENGAGEMENTS.

For the Chase-Lister company (Northern): Ray Whipple, Madge Daley, Lucille Carey, Alice Jackson, Ruby Tyson, Ed N. Wallack, Frank Robison, Will J. Cose, Edwin Krafft, Glenn F. Chase, J. M. Winne, the Krafts, Ed and Mazie, and C. B. Livingstone.

For the Chase-Lister Theatre company (Southern): Lillian Griffith, Mamie Keogh, Dot Darlington, Milt Dawson, Charles Del Vecchio, S. M. Griffith, Roy Kingston, Fred Sanford, Will M. Carroll, Neva M. Conway, Sanford and Darlington, and Will T. Lister.

Jefferson Hall, for the Spooner Stock company, Williamsport, Pa.

Maurice Robinson and Lillian Lipyeat, for 'Way Down East.

George Honey and Harry Kelly, for The Messenger Boy.

Adelia Barker, with the Jefferson de Angelis Opera company for next season.

R. H. Burnside, by George W. Lederer as stage-manager of The Casino Girl.

Joseph Miron, by Frank L. Perley for The Chaperons.

Blanche Crozier, to succeed Helen Bell in Shipman Brothers' The Prisoner of Zenda.

Bijou Fernandez, by Amelia Bingham for Mrs. Godesby in The Climbers next season, succeeding Clara Bloodgood.

James Kennedy, re-engaged as comedian and stage-manager of the Davidson Stock company.

Vernon Somers, for the leads in Heart of Maryland for next season.

DATES AHEAD.

Managers and agents of traveling companies and representatives are notified that this department closes on Friday. To insure publication in the following issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALCAZAR STOCK (Belasco and Theall, mgrs.): San Francisco, Cal., April 1—indefinite.
AMERICAN THEATRE STOCK (Henry W. Greenwall, mgr.): New York city Sept. 1—indefinite.
ARE YOU A MASON: Chicago, Ill., May 20—indefinite.
AT VALLEY FORGE: Minneapolis, Minn., June 3-8.
AUBREY STOCK (Southern): Mittenthal Bros., mgrs.): Kansas City, Mo., May 27—indefinite.
AUBREY STOCK (Mittenthal Bros., mgrs.): Brooklyn, N. Y., May 13—indefinite.
AUBREY STOCK (Mittenthal Bros., mgrs.): Jersey City, N. J., May 20—indefinite.
AUBREY STOCK (Mittenthal Bros., mgrs.): Troy, N. Y., June 3—indefinite.
BAKER STOCK (Owen Davis and C. C. Keener, props.): Rochester, N. Y., May 6—indefinite.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Montreal, Can., May 13—indefinite.
BLAIR, EUGENIE (Henri Grenait, mgr.): Cleveland, O., May 13—indefinite.
COLLIER, WILLIAM (W. G. Smyth, mgr.): New York city Feb. 11—indefinite.
CRITERION STOCK: St. Paul, Minn., June 8—indefinite.
DANGERS OF PARIS: Washington, D. C., May 6—indefinite.
DODGE, SANFORD: Sheridan, Wyo., June 3-5, Billings, Mont., 7, 8.
DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 17—indefinite.
DOWNING, ROBERT: San Francisco, Cal., April 22—indefinite.
EIGHT BELLS: Buffalo, N. Y., May 13—indefinite.
FIGHTING AGAINST FATE (Dunbar and Lyall, mgrs.): Athens, Tenn., June 3, Sweetwater 4.
FOREPAUGH STOCK (Mrs. John Forepaugh, mgr.): Philadelphia, Pa., March 4—indefinite.
FRAWLEY, T. DANIEL: Seattle, Wash., April 7—indefinite.
GARRICK STOCK (Frank P. Martha, mgr.): Providence, R. I., April 22—indefinite.
HADLEY STOCK: Milwaukee, Wis., April 22—indefinite.
HILLMAN, MAUDE: Port Huron, N. Y., June 3-8.
HUMPTY DUMPTY (Rawel's: J. H. Bucke, mgr.): Sydney, C. B., June 3-5, Glace Bay 10, H. Pictou, N. S., 12.
IN A BALCONY (Skinner, Robson and Le Moyne): Pittsburg, Pa., June 3, Buffalo, N. Y., 4.
LAFAYETTE SQUARE STOCK: Washington, D. C., Oct. 22—indefinite.
MANSFIELD, RICHARD (A. M. Palmer, mgr.): Toronto, Can., June 4, Montreal 5, 6, Portland, Me., 7.
MARLOWE, JULIA (C. B. Dillingham, mgr.): New York city Jan. 14—indefinite.
MORTIMER, CHARLES (R. Frank Mitchell, mgr.): Rosebel, Wis., June 3-8, Baraboo 10-15, Portage 17-22.
NATHAN HALE (Howard Kyle; Jean H. Williams, mgr.): Stillwater, Minn., June 3, Duluth 4, West Superior, Wis., 5, Houghton, Mich., 6, Calumet 7, Marquette 8, Marinette 10, Green Bay 11, Wausau 12, Oshkosh 13, Janesville, Ill. 14, Elgin 15.
NEILL, JAMES: San Francisco, Cal., April 7-June 28.
O'FLYNN'S STONE WALL (W. A. Hincken, mgr.): Berlin, N. H., June 4, Groveton 5, Colebrook 6.
PAYTON CORSE, BROOKLYN STOCK: Brooklyn, N. Y., May 13—indefinite.
PIKE THEATRE STOCK (D. H. Hunt, mgr.): Detroit, Mich., April 14-June 28.
RAILROAD JACK (R. Guy Caufman, mgr.): Negaunee, Mich., June 5.
SAG HARBOR (James A. Herne's; Liebler and Company, mgrs.): Seattle, Wash., June 3, 4, Tacoma 5, Spokane 7, Missoula, Mont., 8, Butte 10, 11, Anaconda 12, Helena 13, Fargo, N. D., 15, Duluth, Minn., 24, West Superior, Wis., 25.
SI SLOCUM (Will F. Gardner, mgr.): Waupaca, Wis., June 3, Ripon 4, Menasha 5, Depere 6, Sturgeon Bay 7, Menominee, Mich., 8, Gladstone 10, Escanaba 11, St. Ignace 12, Sault Ste. Marie 13, Marquette 15, Negaunee 17, Michigamme 18.
SPOONER STOCK (Mrs. E. S. Spooner, prop.; Will McAllister, mgr.): Brooklyn, N. Y.—indefinite.
PETTLE SPRINGS STOCK: Warrensburg, Mo.—indefinite.
THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., April 29—indefinite.
THE BRIXTON BURGLARY: New York city May 20—indefinite.
THE DAIRY FARM (Eastern: Jas. H. Wallick's): Philadelphia, Pa., April 8—indefinite.
THE SILVER KING (Carl A. Haswin; W. H. Oviatt, mgr.): New York city June 3-8.
THE WOOING OF PRISCILLA (F. C. Whitney, mgr.): Boston, Mass., May 27—indefinite.
TUCKER, ETHEL (F. Sumpter Smith, mgr.): San Antonio, Tex., April 14—indefinite.
UNCLE TOM'S CABIN (W. A. Brady, mgr.): Chicago, Ill., May 20—indefinite.
UNCLE TOM'S CABIN (Abbey's): Arlington, Ia., June 4, Volga 5, Elkader 6, Little Port 7, Elkport 8.
UNCLE TOM'S CABIN (Washburn's): Bay Shore, L. I., June 4, Rockville 5, Jamaica 6.
UNCLE TOM'S CABIN (Jones' Pavilion): Harper, Kan., June 4, Medicine Lodge 5, Kiowa 6, Anthony 7, Blackwell, Okla., 8.
UNCLE TOM'S CABIN (Stetson's: Wm. Kibbe, mgr.): Centreal, Can., June 3, Island Point, Vt., 4, Colebrook, N. H., 5, St. Johnsbury, Vt., 6, Littleton, N. H., 7, Berlin 8, Norway, Me., 10, Rumford Falls 11, Harmington 12, Livermore Falls 13, Fairfield 14, Dover 15, Bolton 17, Presque Isle 18, Caribou 19, Fort Fairfield 20.
UNCLE TOM'S CABIN (Christie's): Maquoketa, Ia., June 4, Preston 5, Gooseluke 6, De Witt 7, Clinton 8.
UNCLE TOM'S CABIN (Geo. Forepaugh's): Moorestown, N. J., June 4, Rahway 5.
VALENTINE STOCK: Grand Rapids, Mich., May 27-June 22.
VERNON, BENJAMIN B.: Oyster Bay, L. I., June 4, Huntington 5, Northport 6, Riverhead 7, Shelter Island 8.
VINCENT STOCK (G. B. Rodney, mgr.): Independence, Kan., May 27—indefinite.

REPERTOIRE COMPANIES.

ARNOLD STOCK (No. 1; J. F. Arnold, mgr.): Parkersburg, W. Va.—indefinite.
ARNOLD STOCK (No. 2; J. F. Arnold, mgr.): Ashland, Ky.—indefinite.
BITTNER STOCK: Spokane, Wash., April 15—indefinite.
BOSTON COMEDY (H. Price Webber): Lenoxville, Can., June 4, Angus 5-8, Dunswell 10, 11, Bury 12-14, Lake Megantic 15-19, Scottstown 20-22.
BURROUGHS STOCK: Bath, Me., June 3-8.
CARLIN AND BROWN: Louisville, Ky., June 2-8, Minneapolis, Minn., 16-22.
CASTLE SQUARE COMEDY (Arthur Evans, mgr.): Belfast, Me., June 3-5.
CHRISTE-BAIRD: Gloversville, N. Y., June 3-5, Johnstown 6-8.
CRESCENT STOCK (Simkins and Bewlette, mgrs.): Atlanta, Ga., April 15—indefinite.
CUTLER THEATRE: Rockville, Neb., June 3-5, Austin 6-8.
DAVIDSON STOCK: Appleton, Wis., May 27-June 2.
D'ORMONDE-FULLER: Key West, Fla., April 1—indefinite.
ELLEFORD, THE (W. J. Elleford, mgr.): Honolulu, Hawaiian Islands, May 20-June 15.
EMPIRE COMEDY (Evelyn Gordon; Charles E. Morse, mgr.): Sault Ste. Marie, Mich., June 3-8.
FENBERG STOCK (No. 1; George M. Fenberg, mgr.): Bloomington, Ill., June 3-8.
FENBERG STOCK (No. 2; George M. Fenberg, mgr.): Springfield, Ill.—indefinite.
FERRIS STOCK: Omaha, Neb., May 26—indefinite.
GORMAN AND FORD STOCK: Bethel, Me., June 3-8.
HENDERSON'S, MAUD: Honor, Mich., June 3-5.
HIMMELEIN'S IMPERIAL STOCK: Niagara Falls, N. Y., April 29—indefinite.
IMPERIAL DRAMATIC (Sewell and Cutter, mgrs.): Bessemer, Mich., June 3-8, Ironwood 10-15.
JERSEY STOCK (C. E. White and E. E. Knowles, mgrs.): Las Vegas, Ariz., June 4, Raton 5, Trinidad 6-8.
JOSSEY STOCK (Hal Lawrence, mgr.): Madrid, N. M., June 3, Las Vegas 4, Raton 5, Trinidad, Col., 6-8, La Junta 10.
KELLEY SHANNON (Bruce Edwards, mgr.): Boston, Mass., May 13—indefinite.
KEMBLE COMEDY (Gus Kemble, mgr.): Goshen, Ind., June 3-8.
KLARK SOWVILLE (Nep Sowville, mgr.): Gloversville, N. Y., June 3-8, Roonville 10-15.
KLARK SOWVILLE (H. R. Klark, mgr.): Lynn, Mass., June 3-8.
MARKS BROS. (No. 1; Tom Marks, mgr.): London, Can., June 3—indefinite.
MATHES, CLARA: Sault Ste. Marie, Mich., June 3-15.
MYRKLE-HARDER (Joe G. Glasgow, mgr.): Ocean, Wis., June 3—indefinite.
NAT AND COMPANY: Viroqua, Wis., June 3-8, Rosebel 10-15, Prairie Du Chien 17-22.
PAYTON, CORSE, STOCK (David J. Rumage, mgr.): Brooklyn, N. Y., June 3-8, Providence, R. I., 10-15.
ROBERTS, GERTRUDE (Harry C. Arnold, mgr.): Vinal Haven, Me., June 3-5, Camden 6-8.
RUBLE THEATRE (C. S. Ruble, mgr.): Santa Barbara, Cal., June 3-8.
SELDON'S STOCK: Traverse City, Mich., June 3-8, Kalkaska 10-12, Bayne 13-15.
SHANNON'S, HARRY (Harry Shannon, mgr.): Rhinelander, Wis., June 3-8, Ashland 10-15.
SHEARER, TOMMY: Mount Vernon, O., May 30-June 30.
SHERMAN'S, DAN, COMEDIANS (Robert T. N. Loomis, mgr.): St. Joe, Mo., June 9-15, Pittsburg, Kan., 16, Kansas City, Mo., 22, Chicago, Ill., July 1-7, Milwaukee, Wis., 14.
SOUTHERN STOCK: Atchison, Kan.—indefinite.
SPOONER DRAMATIC (F. E. and Allie W.; Dick Harrison, mgr.): Williamsport, Pa., May 27-June 6.
TOOLE, J. E. (J. B. Dexter, mgr.): Chicago, Ill., June 3-15.
TURNER, CLARA, STOCK: Lancaster, Pa., May 27-June 8.
WAITE'S COMEDY (R. B. Simmonds, mgr.): New York city May 6—indefinite.
WIEDEMANN'S BIG SHOW: Napa, Cal., June 2-8, Vallejo 9-15.

OPERA AND EXTRAVAGANZA.

CASTLE SQUARE: Brooklyn, N. Y., May 13-June 8.
COLUMBIA (Chas. N. Holmes, mgr.): Lancaster, Pa., June 8—indefinite.
EMPIRE OPERA (George A. Blumenthal, mgr.): Albany, N. Y., May 20—indefinite.
FLORODORA (John C. Fisher, mgr.): New York city Nov. 12—indefinite.
KING DODO (Henry W. Savage, mgr.): Chicago, Ill., May 27—indefinite.
KNOWLES, GEO. F.: Washington, Pa., May 27—indefinite.
MISS BOB WHITE (Nixon and Zimmerman, mgrs.): Philadelphia, Pa., April 15—indefinite.
STANTON, JOSEPHINE: Yokohama, Japan, May 27—indefinite.
THE BURGOMASTER (Eastern): Philadelphia, Pa., April 22—indefinite.
THE BURGOMASTER (Western): Buffalo, N. Y., June 3.
WILBUR OPERA: Utica, N. Y., June 3-8.

VARIETY.

BOWMAN'S VAUDEVILLE CIRCUS (Henry Bowman, mgr.): Whitney, Pa., June 2, Bagley 3.
HOT AIR BURLESQUERS: New York city June 3-8.
LOFTUS, CECILIA (Robert Grau and Emanuel Warner, mgrs.): Pittsburg, Pa., June 3, 4, Washington, D. C., 5, Baltimore, Md., 6, Norristown, Pa., 7, Philadelphia 8, Montreal, Can., 10-12, Ottawa 13, Syracuse, N. Y., 14, Albany 15, Springfield, Mass., 17, Worcester 18, New Haven, Conn., 19, Hartford 20, Bridgeport 21, Paterson, N. J., 22 (matinee), Newark 23.
LONDON BELLES (No. 1; Rose Sydell's: W. S. Campbell, mgr.): Yarmouth, N. S., June 4, Annapolis 5, Kentville 6, Windsor 7, Arcadian Mines 8, Halifax 10-15.
MONTE CARLO GIRLS: Baltimore Md., June 3-8.
SPANN, BYRON, VAUDEVILLE: Tarrytown, N. Y., June 3-8.

MINSTRELS.

GEORGIA FLONDA MINSTRELS (Geo. A. Flonda, mgr.): Huntington, L. I., June 3, Northport 4, Port Jefferson 5, Greenport 6, Sag Harbor 7, East Hampton 8, South Hampton 10, Patchogue 11, Bay Shore 12, High Bridge, N. J., 13, Junction 14, Clinton 15, Califone 16, German Village 17.
HARRISON BROTHERS': Bluffton, Ind., June 3, Decatur 4.
HENEY'S, H.: Buffalo, N. Y., May 27-June 8.
VOGEL AND DEMING'S MINSTRELS (John A. Vogel, mgr.): Flint, Mich., June 3, Charlotte 4, Battle Creek 5, Kalamazoo 6, Benton Harbor 7, Holland 8.

CIRCUSES.

BARNUM AND BAILEY: Graz, Hungary, June 1-3.
BILLS LUCKY SHOW: Parkersburg, Ia., June 4, Aplington 5, Ackley 6, Iowa Falls 7, Alden 8.
BONHEUR BROTHERS': Oxford, Kan., June 3, New Salem 4, Atlanta 5, Latham 6, Reece 7, Rosalia 8, Towanda 10, Potwin 11, De Graff 12, Burns 13, Wonsion 14, Matfield Green 15.
BUFFALO BILL'S WILD WEST (Nate Salisbury, mgr.): Pottsville, Pa., June 3, Reading 4, Allentown 5, Easton 6, Wilkes-Barre 7, Scranton 8, Binghamton, N. Y., 10, Oneonta 11, Schenectady 12, Utica 13, Cortland 14, Elmira 15, Hornellsville 17, Olean 18, Oil City, Pa., 19, Youngstown, O., 20, Erie, Pa., 21, Painesville, O., 22.
CAMPBELL BROTHERS': Missoula, Mont., June 4, Hamilton 5, Plains 6, Hope, Ida., 7, Rathdrum 8.
FOREPAUGH AND SELLS BROTHERS: Fall River, Mass., June 4, New Bedford 5, Newport, R. I., 6, Taunton, Mass., 7, Brockton 8, Boston 10-15, Gloucester 17, Lynn 18, Salem 19, Haverhill 20, Nashua, N. H., 21, Fitchburg, Mass., 22.
HALL AND LONG'S CIRCUS: Muncie, Ind., June 3-8, Mathews 10-12, Gas City 13-15, Alexandria 17-19, Elwood 20-22.
HALL'S, G. W.: Rio, Ill., June 4, Alexis 5.
JONES BROTHERS: California, Pa., June 4, Luceyville 5, Charleroi 6, Denora 7.
MELBOURNE'S: Winthrop, Ia., June 3.
MOORE AND BROWN'S: Orange, Ind., June 4, New Salem 5, New Rockland 6, Williamstown 7, Mason 8.
PAN-AMERICAN (Frank Semon, lessee): Southampton, Can., June 3, Wacheeton 4.
PAWNEE BILL'S WILD WEST: Ripon, Wis., June 4, Sheboygan 5, Fond du Lac 6, Oshkosh 7, Appleton 8.
PERRY AND PRESSLEY'S SHOWS: Monmouth, Ia., June 4, Baldwin 5, Elwood 6, Fort Nation 7.
PUBILLONES: Havana, Cuba, March 31—indefinite.
RINGLING BROTHERS: Potsdam, N. Y., June 4, Malone 5, Valleyfield, Can., 6, Montreal 7, 8.
RITTELL FAMILY SHOWS: Herbert, Ind., June 4, Swayze 5, Converse 6, Amboy 7, Bunker Hill 8.
SAUTELLE'S: Saugerties, N. Y., June 4, Kingston 5.
SHERBECK AND CO.'S SHOW: Eveleth, Minn., June 3, Virginia 4, Hibbing 5, Grand Rapids 6, Cass Lake 7, Brainerd 10, Staples 11.
STIRGIS' CINCINNATI CARNIVAL (C. J. Sturgis and Dan R. Robinson, mgrs.): Lima, O., June 3-8.
SUN BROTHERS: Newark, N. J., June 4, Kennit Square, Pa., 5.
WALLACE: Fort Wayne, Ind., June 4, Kalamazoo, Mich., 5, Muskegon 6, Grand Rapids 7, Sturgis 8.
WELSH BROTHERS': Mt. Holly, N. J., June 4, Burlington 5, Bordentown 6, Frenchtown 7, Lambertville 8.
WHITNEY'S: Wehorville, Mich., June 4, Dansville 5, Mason 6, Leslie 7, Eaton Rapids 8.

MISCELLANEOUS.

BROOKE MARINE BAND: New Orleans, La., April 29-June 23.
BUTLER, HELEN MAY, LAND (T. J. Leslie Spahn mgr.): Buffalo, N. Y., June 3-Nov. 1.
CANADIAN JUBILEE: Iroquois, Can., June 4, Prescott 5, Smith Falls 6, Perth 7, Mountain Grove 8.
COYLE'S MUSEUM (E. R. Coyle, mgr.): Springfield, Mo., June 3-5, Junction City, Kan., 6-8.
GLEASON (Horse Trainer): Toledo, O., May 27—indefinite.
HART (Hypnotist): Wilmington, N. C., June 4-11.
HELM'S CARNIVAL OF WONDERS: Silver City, Wis., June 3-5, Wauwatosa 6-8.
HOWE, LENNA, ORCHESTRA (No. 1): Fall River, Mass., May 6—indefinite.
KILTIES' BAND (T. P. J. Power, mgr.): Belleville, Can., April 1—indefinite.
MIKELS, MAY: Indianapolis, Ind., May 20—indefinite.
QUINCUPLEXAL (Henry Walsh, mgr.): Buffalo, N. Y., April 8—indefinite.
ROSALI BAND (Fred Beckler, mgr.): Bergen Beach, N. Y., May 20—indefinite.
SWINGALI, PROF. AND MME.: Salamanca, N. Y., June 3-8, Warren, Pa., 10-15, Oil City 17-22.

(Received too late for classification.)

A COUNTRY MERCHANT (Charles Cowles): Oakland, Me., June 10, Madison 11, North Vassalboro 12, Skowhegan 13, Pittsfield 14, Newport 15, Corinna 17, Dexter 18, Dover 19, Guilford 20, Brownville 21.
FRANKLIN STOCK (A. A. Jack, mgr.): Oxford, Mich., 3-5, Fenton 6-8, Flint 10-12, Durand 13, 14, Owosso 15, Carson City 17, 18, Mt. Pleasant 19, Clare 20, Evart 21, 22.
GRANDE, MABEL (W. E. Webb, mgr.): St. Johns, Can., June 3.
RALSTON, ZELMA (T. J. Maguire, mgr.): Liberty, N. Y., June 3, Corning 4, Bath 5, Watkins 6, Geneva 7, Oneonta 8, Palmyra 10, Canandaigua 11.
ST. CYR, DEROE (Cortland Hopkins): Boonton, N. J., June 3, 4, Clinton 5, Flemington 6, Dover 7, 8, White Plains, N. Y., 10, 11, Mt. Kisco 12, 13, Amsterdam 14, 15, Gloversville 19-22.

LETTER LIST.

Members of the profession are invited to use The Mirror's post office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Ardeck, Agnes, Frances Ahearn, Nellie Arnold, Evelyn Ashley, Frances Arthur, Marion Abbott, Belle Ashlyn, Grace Auburn, Ettie Askren, Ada Armstrong, Laurel B. Atkins, Stella Adams, Maud Adams, Rose Anthon, Louise Arnot, Katherine Augus, Adeline Adler, Mildred Adams.

Butler, Ida, Virginia Buchanan, Lizzie Batchelor, Dorothy Bendel, Anna Boyd, Mae Beban, Lillian Bayer, Ethel Bruce, Emma Bolton, Myra Brooks, M. Aurene Belmont, Florence Beardsley, Miss Barrenar, Jessie Barnett, Agnes Burroughs, Minnie Bowers, Ida Breyer, Hope L. Bragg, Sophia Burnham, Catherine Brough, Dollie Bier, Pauline Billopp, May Booth, C. T. Butler, Mrs. E. A. Butler, Helen Bromell, May Ballard, Mrs. Thurlow Bergen, Sara Bidwell, Melva Brice, Mrs. C. H. Burroughs, Marion Bolton, Bell Sisters, Mabel Bert, Ruby Bain, Garnet Benedict, Thorndyke Boucheault, Mrs. Barr, Mrs. Elmer Buffham, Katherine Bartho, Nellie Butler, Catherine Bloodgood, Johnstone Bennett, Marian Barney, Lottie Bowers, Margaret Bolton, Viola Bancroft.

Carlstadt, Viola, Crissie Carlisle, Florence Courtney, Ruby Capen, Muriel Carlton, Clemence Sisters, Leslie Carter, Mae Crossley, Eleanor Carey, Marion Craig, Sylvester Cornish, Constance Clifton, Mrs. A. L. Coolette, Ethel Clifton, Edythe Chapnelle, Lilyan Crone, Helen Chester, Marie Celeste, Maud Courtenay, Marie Curtis, Marion Childs, Mrs. Wm. Corbett, Mrs. Harry Cushman, Millie Corbin, Annie Clarke, Rosa Crouch, Gladys Lee Churchill, Mary Cannon, Mrs. St. John Crollius, Alma Chester, Georgie Cameron, Georgia Cayvan, Rose Coghlan, Beatrice Carlton, Charlotte Crane, Clara Coleman, Adelaide Cumming, Madelon Caufman, Marie Curtis, Jean Chamblin, Alice Clark, Helen Coclette, Lottie Church, Minnie Church, Cecelia Castelle, R. E. Caswell, Lillian Clayton, Annie Coventry, Helen Courtney, Etta Campbell, Maybel Courtney.

Dickie Clara, Queenie Davis, Maud Daly, Helen Dodge, Mary Downs, Elsie De Wolfe, Cornelia Dean, Lorain Dreux, Jennie Duff, Ada Dwyer, Gertrude Donohue, Madge Drew, Mrs. E. J. Dodson, Kathryn Dana, Daisy Dixon, Mrs. De Leul, Eugenie Du Bois, Lorette De Wolfe, Alta De Kerma, Bert de Roode, Margaret Delmond, Brandon Douglas, Emma Dunn, Katie Dooling, Maude Reese Davies, Fay Darling.

Elton, Eleanor, Nan Engleton, Henrietta Echlin, Gerome Edwardyl, Florence Earle, Ruby Eswood, Lillian Hole Emery, Valerie Elsess, Lulu Espey, Mr. and Mrs. Esmonde, May Edouin, Vivian Dean Edsall, Margaret Elsworth, Celia Ellis.

Forbes, Mamie, Amy Fanchonette, Nora Fitzgerald, Maude Fauvette, Katherine Florence, Fanny Fields, Bertie Fowler, Laura Fletcher, Maude Feaby, Lotta Faust, Robt. Fitzsimmons, Della Fox, Mable Florence, Mrs. Robt. Ferguson, A. Farrington, Anna Eva Fay, Mrs. C. Fleming, Estelle Franklin, Anna Fields, Gertrude Fyffe, Flora Fairchild.

Guisiko, Clara, Bettina Girard, Grace Greenwood, Marion Gerond, Louise Grenning, Fanny Garland, Edythe Gibbons, Jeannette Gilder, Mrs. Thos. Gossmar, Lotta Gladstone, Annie E. Geiger, Emily C. Gale, Grace Gordon, Helen Grayce, Alberta Gallatin, Bertha Galland, Beatrice Golden, Mrs. John G. Germon, Kath. Goodrich, Marion Geroux, Alice Gray, Ruth Gray, Camille Gordon, Grace George, Josephine Gihl, La Jeune, M. B. K. Gauther, Kath. Germaine, Gertrude Gheen, Daisy George.

Henry, Ethel, Grace Hale, Louise Holister, Lulu Harrison, Mrs. Minerva A. Healy, Maud Harrison, Gertrude Haynes, Mary Hampton, Grace Hamilton, E. Hayden, Alma Beam, Katherine Harris, Marie Henderson, Nellie Harvey, Marie Holt, Maude Harrison, Alice Hamilton, Nellie Harvey, Bessie Harris, Lorraine Hollis, Etta Howard, Laura N. Hall, Maybelle Hammond, Jessie Hall, Lilly Hall, May Howard, Kitty Hamilton, Mayme Harnish, Tom Hanlon, Mrs. Marie Henderson, Clara Hathaway, Bessie F. Hight, Mabel Harris, Nan Bewins, Edith Bendee, Almora Hallnes, Mabelle Howe, Belle Harper, Martha Habbemann, Miss Hepner, Marth. Hanaford, E. Hayden, Mrs. Holland, Ada Heard, Gertrude Hilliker, Irene Hernandez, Helen Holland, Nellie Haywood, Pearl Hight.

Irving, Alice, Alice Irwin, Isabel Irving, Lillian Irvin, Margaret Illingham, Helen Irwin.

Jerome, Elsie, D. Jefferson, Allee Johnson, Virginia Johnson, Ricardo J. Jose, Izetto Jewell, Gertrude Jacobson, Josephine Jardine, Mrs. Ed Jolly, Laura Jennings, M. B. Jansen, Sallie Johnson.

Kemble, Emma, Julia Kohles, Kath. Kidder, L. Knowles, Clara Knott, Mrs. King, Dolly Kline, Adelbert Knott, Mae Kenne, Helen Keating, Mrs. John Keefe, Amalia Karle, Bertha Kellogg, Beatrice Kean, Villa Knox, Mrs. Geo. S. Knight, Nina Walsh Keefe.

Lewis, G., Marie Lamour, Adele La Gros, Mildred Lawrence, Amele Losle, Maud Lambert, Lucille Loring, Lucille La Verne, Edith Lemmert, May Lambert, Mrs. Harry Lacy, Lena Lorraine, Mrs. H. Lindford, Blanche Leighton, Lynn Sisters, Alice Loraine, Violet Long, Leslie Reece, Mae Lailer, Georgie Lawrence, Cecelia Loftus, Maggie Le Clair, Edna Lyle, Anthony Leaveille, Grace Mae Lamkin, Mrs. Harry Lowell, Nellie Lindroth, Nina Laurence, Mrs. W. H. Lytell, Camille La Tour, Laura Lee, Carrie Lee, L. Lorrain.

Morrison, Hazel, Margaret Mayo, June Mathury, Leola Maye, Julia Marlowe, Margaret Moffatt, Mrs. E. Mayo, Eleanor Morettl, Lizzie Mulvey, Edith Murillo, Sadie Martinot, Aileen May, Alice Mazee, Barbara Morello, Maud Marvin, Grace Ore Myers, Olive Madison, Hazel Morrison, Adelina Mann, Mrs. C. B. Marvin, Mary Marble, Georgia R. Miller, Stella Mayhew, Madame Helena Modjeska, Maybelle Mayhew, Ellen Murphy, Maude Maynard, Kittie Morton, D. Mayo, Irene Mull, Mrs. C. L. Marston, Flora Moore, Ida Mulle, Mrs. Kate C. Medinger, Beatrice Milburne, Mrs. Tim Murphy, Agnes Marsh, Mrs. Fred Mower, Allie Marshall, May Mackenzie, Robert McWade, C. McClellan, Gertrude MacNeill, Chrystie MacNaughton, Caroline McLean, Claire McDowell, Josephine McMahon.

Norcross, Ethel, Madge Norton, Blanche Nicholls, Amy Nelson, Helen Nelson, Miss Norman, Iola Nicoll.

Owens, Frances, June Osker, Julia O'Donnell, Mrs. C. A. Orr, Flora Odegard, Grace Ogden, Mrs. C. O'Hara.

Porter, Camille, Prentice Trio, Mabel Paige, Georgie Parker, Mrs. L. D. Parker, Catherine Proctor, J. F. Pryor, Evelyn Parson, Papinta, Mattie Phillips, Janet Parker, Edna Penks, Sadie Peters, Blanche Powell, Edna Phillips, Blanche Paull, Mignon Phillips, Lillian Pike, Ida May Park, Ida Pomeroy, Madeline Payne, Irene Palmer, Alice Pierce, Lizzie Phelps, Nellie Plummer.

Quilter, Richard.

Robiere, Ann, Catherine Rober, Ada Russell, Camille Reynolds, Ella Rock, Mrs. Randolph, Miss Rae, Sallie Randall, Lizzie B. Raymond, Daisy Rudd, Elsie Romayne, Ida Rock, Effie Reynolds, Anita Ripley, Violet Rand, Adele Richards, Louise Ripley, Marie A. Reynolds, Eugenie Raymon, Babette Robinson, Elizabeth Rathburn, Loule S. Roy, Dot. Rossmore, Helen Robertson, Anna Risher, Jennie Ruppee, Fanny Rice, Bella Robinson, Martha Ricketts, Etta Rossland, Belva Rae, Bijou Russel.

Sylva, Marguerite, Josie M. Sullivan, Anna A. Sibley, Emma Seymour, Lillian Showelin, Mrs. Frank Scott, Rose Stillman, Marion Short, Mrs. G. A. Schiller, Maude Sheridan, Alice G. Saunders, Josephine Sable, Ann Singleton, Effie Shannon, Mamie Shirley, Irene Shannon, Grace Sherwood, Mary Sanders, Marie D. Shotwell, Carolyn Starbuck, Mrs. T. Scott, Mrs. Marie Sanford, Mary Sargent, Pearl Leonard, Rose Sullivan, Truly Shattuck, Cora Scribner, Ida Schmidt, Helen Smith, Mrs. Rossie Smiley, Mamie Selbach, Rita Selby, Rose Standish, Mrs. Thos. E. Shea, Ella Shafer, May B. Smith, Muriel Starr, Beth Sommerville, Mabel Strickland, Martha Stein, Blanche Sherwood, Mamie Scott, Leah Starr.

Templeton, M., Eva Taylor, Jeanne Fowler, Bonnie Thornton, May Ten Broeck, Margie Thompson, Emma Thompson, Troja, Silvia Thorne, Minnie Thurgate, Clara Thropp, Florence Turner, Clara Taylor, Odette Tyler, Bessie Thorne, Edythe Tyler, Mayme Taylor, Helen Trich, Bessie Tyler, Augusta True.

Urquhart, Marguerite.

Vincent, Bertha, Garnett Van Benedict, Grace Van Studdiford, Hilda Vernon, Mrs. O. L. Velligia, Mary Vance, Kath. Vincent, Jita Vosmer, Madge Verry, Beatrice Vaughan, Mrs. Henry Vanderhoff, Helen Van Deleur, Irene Van Brugh.

Ward, Carrie, Freda West, May Wentworth, Blanche Warren, Mira Walsh, Ruby Wilbur, Marie Wainwright, Annis L. Williams, Madeline Winthrop, Winifred Wilbott, Sadie Wertheim, Mrs. Stephen Wright, Blanche Walsh, Rebecca Warren, Effie Wilson, Georgia White, Evelyn Wall, Kate D. Wilson, May Wheeler, Francis Willcox, Bertie Woodward, Helen Walton, Daisy Whipple, Mrs. Harry Weimer, Annie Woodward.

Yates, Agnes, Agnes Palmer Yates.
Zabelle, Miss.

MEN.

Grey, Wayne, Jno. S. Arnold, Advance Agt. of Richard Golden, Archie Allen, Sydney Ayers, George B. Alexander, Edward J. Abram, Chas. T. Aldrich, Gale Adams, Alfred Alexander, Geo. J. Appleton, S. Ainsworth, Arthur C. Alston, Harry Andrews, Judah Allison, John Aston, Chas. F. Adams, Mr. Allen, Frank J. Abearn, Howard Argol.

Bagley, Chas. A., Jos. H. Barnes, Beach and Bowers, Jas. M. Brophy, John J. Brophy, H. C. Barnaby, L. Brand, Frank Baum, Wm. Bechtel, Francis Byrne, E. C. Barry, Fred Backus, J. H. Bush, Barlow and Wilson, Theo. Babcock, Geo. C. Boniface, Jr., Ed. Bettelheim, Clark Bellows, O. H. Butler, A. C. Bangs, Chas. A. Bramish, Anthony Byrd, Ralph Emerson Burnham, Andrew Bode, Kingsley Benedict, Frank Bryan, F. J. Binkhurst, Alden Benedict, Rogers Barker, Earl Brown, Geo. Boniface, Jr., Gus. Bothner, R. H. Barlow, Gideon Burton, Geo. A. Birmingham, Barnes and Sisson, Jack Black, W. M. Barnes, C. D. Bigan, Geo. Bowyer, H. Bagge, C. S. Bradley, H. Percy Brooke, Joe Bannister, Clyde Bates, Dudy Bauer, Gus Bernard, R. Bainbridge, Jos. O. Barnes, Howard Bohlmann, Percy Bollinger, Ted Brackett, Harry Barker, Harry M. Blake, Chas. B. Bowers, Jas. Barnes, T. P. Bridgeland, J. W. Blenning, Chas. and J. Burrell, Carroll Barry, Willis Bacon, Geo. G. Bingham, John W. Bankson, Edward Bloom, Eddie Buckingham, Harry M. Brown, Jack Bessler, W. Blend.

Cook, Augustus, Joe Cawthorne, Jule Cowles, Harry Cashman, Harry J. Crandall, Harry G. Carleton, Robert Callahan, Harvey Clarence, Wm. L. Courtenay, C. M. Cowper, Dave Conger, Wallace M. Campbell, Clay Clement, Wm. Corliss, Jos. Cawthorn, Geo. Colville, W. H. Crane, J. J. Collins, J. J. Carroll, O. B. Collins, Alex. G. Carleton, William S. Clifford, Conway Mack and Edwards, J. A. Cameron, Conrad Clayton, Mr. Costello, M. E. Curtis, Jno. R. Compton, M. Clouse, J. P. Clark, Wm. Carnes, Wm. H. Cripple, Mart J. Cody, Harvey Cassidy, Hal Clarendon, Willard Curtiss, W. B. Clark, G. Clark, Geo. B. Cooper, W. Clayton, Clayton and Desben, Gilbert Clayton, J. W. Cone, Wayne Campbell, Ernest R. Carr, S. F. Curry, S. M. Curtis, Julius D. Cowles, Geo. R. Caine, Geo. Clark, Chas. Don Clark, Ralph E. Cummings, Raymond Gardner, Norman Campbell, Billy Cassil, Jerry Cammeyer, E. J. Carroll, Chas. S. Clark, Hugh Chatham, Creston Clarke, Will H. Crane, G. A. Coutts, J. J. Claxton, Lieb. Castello, John A. Cook.

Dalton, Wallace E., Clarence Brown, Thos. Dellvan, Harry Driscoll, Bury Dasent, W. J. Dennis, Arthur Deming, Lewis Donnazetti, H. E. Dickson, S. J. Dixon, Wash Dooley, Arthur Deagon, Chester De Vonde, Emmett Devoy, Lester Davis, T. J. Dempsey, Oscar Dane, Howard Daniels, John Denton, Jno. Dixon, Arthur Donaldson, Wm. De Vernie, Geo. D. Davis, Phillip De Angelos, Jos. P. Dolan, Chas. Denby, John W. Dean, Sidney Donahis, J. R. Dexter, Richard Dosier, Dolan and Lenhart, Chas. Dickson, J. Ira Harris, Arthur Devoy, Ben F. Dodson, Frank Darnik, Frank Darling, Harry Davidson, Bennett Davenport, Chas. Drew, H. Rees Davies, Edward Day, Louis D. Dean, Jos. Degnon, Wm. O. Daly.

Ellington, W. R., Arthur Elliott, E. P. Ernest, J. K. Emmett, Robert Eberle, Richard Edwards, W. J. Ellsworth, Ed. S. Everett, Gordon H. Eldridge, Wm. Edwards, Edward Esmonde, G. P. Evans, M. D. Epton, Arthur Evans, Alwyn Eaton, Elmer and Small.

Ford

TELEGRAPHIC NEWS

CHICAGO.

Summer Rills by the Lakeside. Forty Club Closes Season—The Lorna Doone Cast.

(Special to The Mirror.)

CHICAGO, June 3.

All of our Summer attractions have been launched, excepting one theatre, and from now on there will be a race as to the survival of the fittest. Thus far the weather man has been on the side of the managers and chilly breezes have not helped along the prematurely opened Summer gardens.

Uncle Tom's Cabin is a hit at the Auditorium and is likely to run beyond its three weeks' allotted time. It is by all odds the biggest Uncle Tom production ever seen in this city, which is the heart of the Uncle Tom belt. Artie Hall is a great Topsy and Wilton Lackaye an artistic Uncle Tom.

The farewell dinner of the Forty Club for the season was given at the Wellington and I was re-elected to the presidency for the seventeenth time. Among the guests were Wilton Lackaye, Otis Skinner, William A. Brady, Thomas Wise, William Norris, Frank Pixley, Odell Williams, Charles W. Clark, Frank Mordaunt, Joseph J. Buckley, James E. Sullivan, Theodore Roberts, E. D. Price, Louis Francis Brown, Robert Dronet, and William Harcourt. There will be no dinner until September. George Ade was made vice president, George W. Hancock secretary, George H. Jenney treasurer, and E. W. Kohlsaat, Samuel Kuzyer, and James H. Channon, directors.

On account of the numerous openings of last Monday Manager Brady wisely postponed the first production of Lovers' Lane until Tuesday evening. The new Fitch play caught on at once, and is sure to enjoy a long and profitable run at McVicker's. Ernest Hastings, Nannette Comstock, Millie James, and Emily Wakeman do excellent work.

After seeing two of his plays successfully launched Manager Brady left for New York Thursday, and E. D. Price will look after his interests here. Mr. Brady intends to star Wilton Lackaye in a new play.

Charles C. Burnham, for twenty years with Colonel John P. Hopkins, has severed his connection with the Hopkins Stock company.

Manager Harry Hamlin is busy with his forthcoming big production of Lorna Doone, now in rehearsal, and it will have its premiere at the Grand Opera House on Saturday, June 15. William Courtleigh will be the John Ridd, Olive May the Lorna Doone, Ralph Delmore the Carver Doone, and Mabel Taliaferro, Frank Burbeck, and Frank Worthing will be in the cast. The quicksand scene will be the great effect of the play.

Are You a Mason is still making them laugh at Powers', and it is likely to run far into the Summer.

An humble printer made it read O'Dell Williams on the Uncle Tom's hangers, and now the interpreter of Phineas Fletcher is known as the rising young Irish comedian.

Frank Pixley and Gustav Luders have made an unmistakable success with King Dodo at the Studebaker, and it is good for many weeks. The critics have been unanimous in its praise, and William Norris has been hailed as the coming light opera comedian. He is certainly a versatile artist and the star of an excellent cast. Manager Savage has staged the opera superbly.

Manager Harris was here last week to consult with Leo Dietrichstein, author of Are You a Mason, in regard to a new play he is writing for the firm for next season. It is to be a modern romantic drama, with the scene laid in Austria.

It is likely that when the Haymarket reopens in the Fall Managers Kohl and Castle will put in a high-class, popular-price stock company in place of vaudeville.

The Casino Girl is pleasing large audiences at the Illinois, and James E. Sullivan and Albert Hart are the chief fun makers. The regular season of the Illinois, by the way, will open Sept. 2 with Ben Hur.

Theodore Roberts has made the traditional Simon Legree out this way open their eyes. They always mark the Uncle Tom villain with long, black, snaky locks, a jet chin piece and drooping mustache, and Roberts' red-headed Legree is a shock to them.

The stock season at the Dearborn closed last Saturday evening with Secret Service, and tonight The Burgomaster was put on for two weeks, with Edward Mackey in the name part. Bert Taylor's new Summer burlesque, The Explorers, of which great things are promised, is now in rehearsal, and Mr. Mackey will create the leading comedy role in it.

Manager Brady's dusky Uncle Tom chorus went on strike the other night, but Mr. Brady settled it up. He says he is glad the colored man is free, but he doesn't like them too free.

Mrs. Le Moyne, Eleanor Robson, and Otis Skinner took $5,000 in three performances of In a Balcony at the Grand last week and gained unstinted praise. Mr. Skinner will return here June 15.

The Village Postmaster bids fair to crowd The Dairy Farm's record of last Summer at the Great Northern. It is one of the best of the rural plays.

Agnes Burroughs in East Lynne followed The Girl from Chili at the Alhambra yesterday.

In the police court the other day I had before me a vaudeville artist just from Old Mexico, where he said he had worked on the flying trapeze for Don Velnsco. I thought he said Dave Belasco. He told me he had a date June 9, but as he looked a little the worse for wear I booked him for the intervening week at the House of Correction. I also booked in the same bill a man caught carrying off two ladders. They might do a team turn when they come out—trapeze and ladder act.

Lincoln J. Carter writes me that he regards his latest play, Two Little Waifs, now on at his Criterion, is by all odds his best work. It is very strong and will be one of the road successes of next season.

Manager Will J. Davis, of the Illinois, is having a row with the city authorities over the payment of the water taxes on his home. Hereafter he will use only mineral water.

A small boy was brought before me the other day for stealing a copy of "Uncle Tom's Cabin" in one of the department stores. Regards to W. A. Brady.

James E. Devlin is here for the Summer, and will soon put on a new vaudeville sketch, Felix Fogarty's Fix.

"Punch" Wheeler tells me that his friend, Andy Mackay, is the burgomaster of the Scotch village on the Buffalo Midway, where he was put off some months ago.

James K. Hackett enjoyed In a Balcony at the Grand last Tuesday afternoon, and then departed for the East to sail for Europe with Mrs. Hackett (Mary Mannering).

A big delegation of local Elks will take in the annual convention of the order at Milwaukee next month.

At the Forty Club dinner George Ade introduced Otis Skinner as the only actor who gets $2 for 'Balcony' seats," and W. A. Brady as "manager of anything you may happen to see this evening."

Cornelius Gardiner, formerly with Kirke La Shelle and recently here with the *American*, has gone to New York to act as the *American's* correspondent in that city.

Manager Rose, of New Orleans, was in the city for a few days last week.

The stock company is reviving The Romany Rye at Hopkins'.

"BIFF" HALL.

BOSTON.

Eugene Tompkins' Retirement—Offerings of the Week—Items of Interest.

(Special to The Mirror.)

BOSTON, June 3.

Only one new company in town this week, and that is at the Hollis Street, where Diplomacy is given with William Faversham, Charles Richman, Jessie Millward, and Margaret Anglin in the leading parts. The house was dark all last week but Friday and Saturday, when N. C. Goodwin and Maxine Elliott in The Merchant of Venice had three of the largest audiences that this house had ever known. The performances here closed the tour.

The Wooing of Priscilla seems to have settled down at the Tremont for a long stay, as they are selling the seats for four weeks in advance, which would take it through June at the very earliest. The audience was especially large tonight, for the performance was a complimentary benefit to Al. M. Sheehan, the business-manager of the house, who has much personal popularity.

At the Castle Square this week the stock company appears in Because She Loved Him So, with John T. Craven playing the part which was originated by J. E. Dodson. John Craig and Eva Taylor are the quarreling young couple, and Leonora Bradley also has a capital part. Miss Hobbs will follow.

Blow for Blow is the play for the week by the stock company at the Bowdoin Square, and several additions have been made to the organization for this production. Among the newcomers are Florence Mack and Virginia Thornton. Ida Howell has been specially engaged to introduce her specialties. The Road to Ruin will follow.

The first definite announcement of a change in management for next season has been made, and there are others that will follow in a short time. Eugene Tompkins gives up active theatrical management and leaves the Boston to L. J. McCarthy, who will assume the control at the opening of the new season in the last of August. The lease which Mr. Tompkins has had of the Park expires in July and will not be renewed. Mr. Tompkins has had a long and successful career as manager of the Boston, and his retirement will be regretted by many, but it is good news that Mr. McCarthy is to have the house, with which he has been identified ever since he entered it as callboy with the old stock company. He advanced from that position to prompter and then to stage-manager. When Mr. Tompkins took the Park he made Mr. McCarthy the manager of that house. During the Summer some improvements will be made, and the policy which has been carried on in the past will be continued. At least one big production, however, will be made there during the season. Among the attractions which will come to the Boston are the Grau Italian Opera company, The Bostonians, Way Down East, Denman Thompson, Chauncey Olcott, The Christian, Uncle Tom's Cabin—all star productions—Superba, and James O'Neill. Mr. Tompkins still retains his ownership in the Academy of Music, New York. For more than twenty years Mr. Tompkins has been identified with the Boston, of which his father, Dr. Orlando Tompkins, had been the principal owner before him. He had been intended for a mercantile life, after his graduation with high honors at Chauncey Hall School, but he soon became associated with the Boston. It was in 1877 that he was in Paris and saw The Exiles there. Seeing the possibilities he obtained the American rights from Victorien Sardou, had the play translated and produced, and a long run was the result. Sardou wrote another play, Andre Fortier, which also had a long run at the Boston. Since then a number of important productions were made by him, both in Boston and New York, and all the great stars have appeared on his stage.

Beside the Bonnie Brier Bush will be the first play of the next season at the Tremont, opening Aug. 26 with J. H. Stoddart in the leading part.

Eva Taylor has been so well received at the Castle Square that she has already signed a contract for the Summer and next season.

Anne Caverly made a flying visit to Boston last week to see friends before sailing on the *St. Louis* for a Summer in London.

Mrs. E. G. Sutherland, who has returned from New York after completing arrangements for productions of two of her plays next season, will spend part of July on a Canadian trip. Minnie Dupree will be in the party.

Mildred Hyland has gone to New York to make arrangements for next season.

The Hebrew colony had theatricals at the Grand Opera House last week when a Yiddish company came on from New York to play The Russian Emigrants.

All the regular habitues of the Castle Square attended the opening performance of The Wooing of Priscilla at the Tremont as a compliment to Lillian Lawrence. Charles Mackay died early in his play, and he thought that he would run down and see his former associate. He was thunderstruck by the greeting which he had from the audience when he had intended to go quietly to his seat in the orchestra, but it was a great tribute to his personal popularity.

Andrew Mack appeared at the State House last week at a hearing given in the interests of a plank walk which he and Ariel Barney are to build at Onset this Summer. The Harbor and Land Commissioners gave him the permit.

Grace P. Atwell is mourning the death of her pet cat, "Sweet Lavender."

JAY BENTON.

ST. LOUIS.

Rival Opera Companies Open—Summer Season in Full Swing—Dramatic Pupils Appear.

(Special to The Mirror.)

ST. LOUIS, June 3.

The special feature this week is the opening of Summer opera at Uhrig's Cave and Delmar Garden. Maude Lillian Berri and Helen Bertram are the rival prima donnas, and it looks as though there would be a merry fight for supremacy between them.

Uhrig's Cave inaugurated its twenty-eighth season Sunday evening, presenting the Maude Lillian Berri Opera company in The Merry Monarch. The cast: King Anso, Frank Moulan; Count Herrison, George Hubert; Tapioca, Clinton Elder; Kedas, Mr. Roberts; Strucco, William Stelger; Princess Lelita, Fannie Frankel; Aloes, Fannie De Costa; Oasis, Miss Stelzler; Page, Miss Tilton; La Zoulie, Maude Lillian Berri. Next week, The Grand Duchess. Frank McNeary is manager; W. F. Blood, press representative; Al. Ahrens, treasurer; J. A. Streeper, door-keeper; Milton C. Smith, musical director; Frank Moulan, stage director, and William Madern, orchestra leader.

The Delmar Opera company, at Delmar Garden, under the management of Charles M. Southwell, also opened Sunday evening, offering The Wizard of the Nile. The cast: Kibosh, Fred Frear; Abydos, Agnes Paul; Ptolemy, John Martin; Simoona, Blanche Chapman; Cleopatra, Helen Bertram; Ptarmigan, Harold Gordon; Cheops, Eddie A. Clark; Obeliska, Vera Johnston; Netoeris, Mae Darling; Merza, Olive Vail; Choppem, Hernando Argyle; Axem, Frederick Tully; Juggem, Harry Morgan; Nippem, Dugald Morton. Musical director, Frank N. Darling; assistant conductor, Eugene Rautenberg; scenic artist, C. H. Ritter; stage-manager, J. Walter Nickolds; press representative, Richard Spamer. The Bohemian Girl will follow.

Ahern and Albers Stock company at Eclipse Park is seen in The Octoroon. The cast: George Payton, Alfred Britton; Jacob McClosky, Horace V. Noble; Salem Scudder, Walwin Woods; Pete, Gordon McDowell; Mr. Sunnyside, Taylor Carroll; Captain Ratts, Frank Cotton; Paul, Madeline Hunt; Colonel Pondexter, Harry Coleman; Jackson, Perry Bently; Solon, Harry Saunders; Lafouche, M. J. Clifton; Wah-no-tee, Henry Pemberton; Zoe, Louise Dunbar; Dora Sunnyside, Tessie Loraine.

The Hanley-Ravold Stock company inaugurated its Summer season at Koerner's Park Sunday afternoon in As You Like It, with the following cast: Orlando, Lawrence Hanley; Touchstone, John Ravold; Jacques, E. L. Snader; Sylvius, Will S. Rising; Oliver, Walter Pennington; Banished Duke, Charles Krone; Duke Frederick, Joseph E. Soraghan; Le Beau, Harry Powell; Jaques De Bois, James Dolan; Adam, Henry Travers; Charles, Arthur J. Price; William, Barry Matthews; Corin, Joseph Dyott; Amicus, Frank Sprague; Celia, Elsie Esmond; Phebe, Isabel O'Madigan; Audrey, Carrie Franklin; Rosalind, Lillian Kemble. John P. Daly is the business-manager of the company; James McDonald, the representative; John D. McDonald, secretary and treasurer; Taylor Carroll, Stage-manager, and Arthur Vogel, musical director.

The Ice Palace, at Cook and Channing Avenues, opened Saturday evening, presenting Seymour's First Regiment Band, Maude Moore, the World's Fair Quartette, and the monagraph.

Maurice Freeman is doing well with his stock company at Grand Avenue Park. He will again present The Lost Mine this week.

The Bellevue Garden is also offering a stock company.

Guy Lindsley and his pupils were enthusiastically greeted by a large audience on Thursday evening, May 30, at the Olympic. In the curtain-raiser Fennel, by Jerome K. Jerome, Martin R. Sweeney gave an admirable performance of the difficult role of Fillips. Albert S. McCloskey was a dashing and effective Sandro, and Harry M. Countz a very good Taddeo Ferrari. Minnie Nye won favor as Giannina. The one-act play Nance Oldfield followed, the name part being well handled by Catherine Nichaus, while Nancy Gerardi ably seconded her as Susan. Edwin H. Wilson appeared to advantage as Nathan Oldworth. Pygmalion and Galatea concluded the entertainment, Mr. Lindsley himself playing Pygmalion. Reeves Coghlan's work as Galatea was highly appreciated, and Grace Benham was an excellent Cynisca. Emily Woods was a very sweet Myrine, and J. Andy Baker and Ernest A. Blanke gave fine expression to the roles of Lencippe and Crysos, respectively.

J. A. NORTOS.

PHILADELPHIA.

Theatre Deals and Rumors—Bills that Continue—Parks Hard Hit.

(Special to The Mirror.)

PHILADELPHIA, June 3.

William A. Brady, desiring to secure a chain of theatres, has made an offer for the lease of one of our prominent theatres for a term of years. Several other managers are in the field for the same theatre, and definite announcement as to who will get the house will be made in a few days.

Miss Bob White still continues at the Chestnut Street Theatre and is likely to remain for the rest of the month.

Diplomacy, with the Empire Theatre Stock company, will reopen the Chestnut Street Opera House for three performances June 14, 15.

The Auditorium closed a successful season June 1.

There is no change at the Park Theatre, where The Dairy Farm continues to attract profitable patronage, and is now in its thirteenth week.

The Grand Opera House offers the Maud Daniel Opera company in Faust at popular prices to large audiences. In the cast are William G. Stewart, Fatmah Diard, Grafton Guy Baker, Charles G. Wescott, Andrew Schneider, Allen J. Hinckley, Marie Herr, Miss Vander Voort, W. W. Hinshaw, Arthur Ernest; enlarged chorus and orchestra. For the Fall season the Hasbims will again present vaudeville.

The Durban-Sheeler Stock company at the Girard Avenue Theatre closed a brilliant season June 1. The theatre has been rented for a term of four weeks to A. G. Delamater, who opened this evening with Amy Lee in The Little Detective, supported by a new stock company, including Dan Collyer, George Barbier, Gus Mortimer, Mart Helsey, W. A. Smiley, Fenwick Leach, Wilson Hummel, Jennie Reifarth, Caroline F. Rohr, Rita Harlan, and Alice Chandler. Lost in New York next week.

The farewell week of the season at Forepaugh's Theatre is always one of pleasure and profit, with a reception on the stage, after the Saturday matinee, to the many favorites. Jane Eyre is the bill for three nights, followed by The Bells and Nan, the Good for Nothing. Mrs. John A. Forepaugh can well feel proud of the season's record.

Henry Ludlam, the well-known dramatic instructor, aided by the advanced pupils of his school, attracted a very large and fashionable audience to the Broad Street Theatre this evening to witness a more than creditable performance of Twelfth Night, in which Mr. Ludlam enacted Malvolio, Mabel M. Foote Olivia, Regina A. Donnelly Viola, Minnie David Maria. The performance introduced a number of promising pupils who probably will enter the profession.

All the parks opened as announced with big attractions, but with the exception of Decoration Day, they were practically deserted all the week because of the rain.

Emil Aukermiller, this season in advance of The Watch on the Rhine, has returned to his home in this city. He will spend the Summer doing Summer resort correspondence for leading newspapers.

There is a rumor of another new theatre here, the location given being Broad and Locust Streets.

S. FERNBERGER.

WASHINGTON.

Lafayette Stock in Because She Loved Him So—News and Gossip of the Capital.

(Special to The Mirror.)

WASHINGTON, June 3.

The Lafayette Square Opera House is the only legitimate theatre open this week. The stock company continues with weekly changes of bill. Its invariably excellent presentations during the past seven months have won for it a following that fills the house at each performance. Edwin Arden, the new leading man, has become a strong favorite, his work being praised on every side. Alabama last week was a big winner, and tonight Because She Loved Him So was acted admirably. Mr. Arden took his original part of Oliver West. Bijou Fernandez and Hans F. Robert, new members, were prominent in the roles of Donna Adelina Gonzalez and Tom Weatherby, respectively. Minnie Radcliffe's Mrs. Oliver West was most interesting, and the important roles of John Weatherby and Mrs. Weatherby were rendered most artistically by Robert Rogers and Louise Mackintosh. Others in the cast were Myron W. Leffingwell as the Rev. Lyman Langley, Wright Kramer as Edward Marsh, Theodore Friebus as Albert Pritchard, Agnes Scott as Julia Langley, Violet Kimball as Susan, and Ada Boshell as Margaret. Secret Service next week.

As an oasis in the desert of college commencements and amateur musical concerts at the New National Theatre is welcomed the appearance of Cecilia Loftus next Wednesday afternoon and night in her impersonations of stage celebrities, comprising Camille D'Arville, Sarah Bernhardt, Dan Daly, May Irwin, Lotty Lind, Marie Dressler, Fay Templeton, Yvette Guilbert, and De Wolf Hopper. She will also present the one-act play Undine, assisted by William Courtenay and others. Specialties will be offered besides by Mrs. Alice J. Shaw, Press Eldridge, Flo Irwin and Walter Hawley, Stella Tracy, Frank Whitman, Edgar and Mabel Newton and company, and the Schuyler Sisters Trio.

Sherwood and Denham's Joan of Arc fire spectacle, changed and improved from the original form, will soon be completed and exhibited for visiting managers. The spectacle represents an actual outlay of nearly $4,000. Virginia Johnson will be the Joan of Arc.

The announcement that Diplomacy would be presented by the Empire Stock company at the National Theatre for a single performance early in the month is somewhat premature, Manager Rapley states, as the matter is still under consideration.

Sol Smith Russell and his family left last Friday for their Summer home at Edgartown, Martha's Vineyard, to remain until next season, when Mr. Russell will return to the stage in A Poor Relation for a season of twenty weeks, which is booked in the principal cities only.

The Rogers Brothers in Washington, the new farce-comedy by John E. McNally, will have its first presentations in this city at the Columbia Theatre week of Aug. 15.

Frank McCormack is at home for a brief stay, but will leave next week for New York.

Marie Howe, the youngest daughter of Dr. Frank T. Howe, musical critic of the *Evening Star*, made her debut, with pronounced success, last week with the Washington Club.

Following Secret Service at the Lafayette Square The Little Minister will be produced, with Edwin Arden as Rev. Gavin Dishart and Minnie Radcliffe as Lady Babbie.

JOHN T. WARD.

CINCINNATI.

Summer Resorts Suffer—Weber and Fields and In a Balcony—Notes.

(Special to The Mirror.)

CINCINNATI, June 3.

The arctic weather of the past week made the openings of the various Summer resorts rather dismal, and in spite of good attractions they all suffered severely, while indoor theatricals prospered correspondingly. The Walnut never held two larger audiences than greeted Weber and Fields, and the matinee performance of In a Balcony, by Otis Skinner, Mrs. Le Moyne, and Eleanor Robson drew another large and fashionable house.

The control of the Walnut reverted Saturday to Manager M. C. Anderson, who has already booked an unusually strong line of popular price attractions for next season.

Signor Liberati began the second week of his engagement at the Zoo to-night with the usual band concert.

Khrens and Cole also enter on their second week as the headliners in the vaudeville theatre at Coney Island.

Many changes and improvements have been wrought at Chester Park, making it one of the most attractive resorts ever opened in this city. Pending the beginning of the opera season a strong vaudeville bill is presented nightly.

The Robinson Circus, which lost its opening dates here in April because of the flood, returned to-day and began a series of six performances, all, by the way, that our sapient law makers permit a circus to give in this town before moving.

H. A. SUTTON.

AMATEUR NOTES.

The senior class of Mount Vernon Seminary presented an original dramatization of "The Princess" in Washington, D. C., May 27. The cast included Josephine Ebly, Lilian Jones, Lurtte Spitzer, Julia Goldsborough, Lenora Courts, Louise Lovett, Mary Stocking, Marian Dull, Alice Wilson, Jessie Lennox, Grace Harding, and Ruth Halford.

Pupils of the Hinshaw School, at Englewood, Ill., appeared in The Arabian Nights in a tent at that place May 28. The following evening The Chimes of Normandy was sung by the pupils.

Students of Radcliffe College presented at Cambridge, Mass., May 30 a new operetta, The Court of Hearts, book by Rebecca L. Hooper and music by Mabel W. Daniels.

Venus, Mers and Quinine was presented at St. James' Hall, Philadelphia, May 28 by the Octavo Dramatic Club. The characters were taken by Ralph Taylor, Joseph E. Elliott, Hubert B. Bayliss, E. Colt Albertson, Charles F. Search, Archie Albertson, Bessie S. Hanline, Florence J. Malloy, M. Louise Ellison, Blanche Vincent, and Mary E. V. Murphy.

Wellesley College girls are to give a circus in the near future.

The Courtship of Miles Standish was presented by the children of the Baker City, Ore., grammar schools at Baker's Opera House May 23, and pleased a house crowded to the doors.

Students of the Christian Female College, at Columbia, Mo., appeared in As You Like It in that city May 27. In the cast were Frances Robinson, Veta McClure, Freda Levy, Helen Woods, Genevieve Rice, Cleopatra Dix, Kate Burkhart, Emma Babler, Sherma McPheeters, Nelle Coleman, Elizabeth Todd, Marion Burrows, Leota Ward, Sherman McPheeters, Stella Christy, Janet Osborne, Veta McClure, and Elizabeth Todd.

The Wood Witch, a new operetta by Albert Mildenberg, was produced by pupils of the Classical School for girls, in this city, May 29. The cast included Janet Rogers, Pauline Braun, Helen Sewville, Florence Emerson, Bessie Brady, Claire MacDonald, Cornelia Mercur, Olga Brown, Bessie Sperry, Lillian Blaney, Grace Johnson, Gerta Hatch, Harriette Judson, Zelma Frazer, Dodi Vance.

Edmond Rostand's Les Romanesques was presented by the Browning Society of Philadelphia in that city May 29, with this cast: Helen Baldwin, Henry Starr Richardson, William Merriman Price, Charles F. Zeigler, Henry Janvier, Gertrude Barron, Ralph Woods, Wallace Irwin.

A Lady in Search of an Heiress will be acted by pupils of the Pascal Institute in this city June 7.

The Dramatic Club of Louisville, Ky., presented Gloriana May 29. The cast comprised R. Worth Otter, Frank Gatchel, Arthur Peter, Frank Lord, J. Woolridge, Samuel K. Bland, Charles Carter, Douglass Quarrier, Margaret Cathright, and Annie May Woolridge.

Students of Beloit, Wis., College presented Sophocles' Electra May 31.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, Washington, D. C., from May 23 to 30.

BELOW STAIRS. By William Adino Page.

FOOTLIGHTS AND FIRESIDE. By Hal Reid. Copyright by Bertha Westbrook Reid.

IN THE SHADOW OF THE CROSS. By Louis Dean.

SHERLOCK HOLMES, DETECTIVE; OR, THE SIGN OF THE FOUR. By John Arthur Fraser.

THE FORTUNE TELLER. By Harry B. Smith. Copyright by Marcus Witmark and Sons.

THE HEART OF CHINATOWN. By Walter Campbell.

THE RIVALS IN LITTLE. By E. W. Morrison.

THE ZION'S CAMPMEETING. By Frederic Warren Donahoe.

LESLIE BINGHAM.

Photo by Elmer Chickering, Boston, Mass.

The best scene in the play is that where the haughty old man refuses to be saved and is gradually won over by his nephew's wife Lucy. Lucy is ably played by Leslie Bingham.—Hamilton "Post."

Leslie Bingham was a pretty, attractive heroine, and was most effective when emotional work was required.—Poughkeepsie "Enterprise."

Leslie Bingham, as the young heroine, a waif, is a clever little actress, and exerts her cleverness to advantage.—Boston "Post."

The "star" was ably supported by Leslie Bingham, as Lucy.—Albany "Argus."

THE STOCK COMPANIES.

Photo by Sherman, Newark, N.J.

Victor Moore, whose portrait appears above, has been leading comedian for the past two seasons of the stock company at the New Century Theatre, Newark. He has made many friends and has received warm praise from the press for his clever work. A benefit will be given him at the Newark theatre to-morrow (Wednesday) evening, when Dion O. Pure, the new play by William J. McKiernan, will be the bill. Mr. Moore has signed for next season with Henry W. Greenwall to play the comedy roles with his stock company at the American Theatre in this city.

A brisk performance of The Strange Adventures of Miss Brown by a section of the F. F. Proctor Stock company amused good audiences at the Fifth Avenue last week. Wallace Erskine captured the bit with a comical impersonation of Captain Courtney. Julie Marie Taylor looked Angela Brightwell to a T, and acted with delightful girlishness. Alison Skipworth made much of the schoolmistress, though she was wasted on the role. Francis Kingdon was a pleasing Major O'Gallagher, and Hilda Hilstrom and Frances Dennison were attractive schoolgirls. Sumner Gard, Harry W. Rich, Frank Kendrick, and Margery Bonney are also entitled to mention. The curtain-raiser was In Honor Bound, acted by Arthur Maitland, Edwin Brewster, Alison Skipworth, and Frances Dennison.

One of the best productions yet made by the Spooner Stock company at the Park Theatre, Brooklyn, as well as one of the best performances given by any stock company in that city in some time, was that of Barbara Frietchie last week. The audiences tested the capacity of the house at every performance. Edna May Spooner carried off the honors as Barbara. In the comedy scenes she was charming and in the heavier scenes she acted with conviction and strength, demonstrating that she is an actress of diversity and merit. Cecil Spooner was a pleasing Sue Boyce. Her "cold in the head" was cleverly simulated. Augustus Phillips as Captain Trumbull was a soldierly yet tender lover. George Henry Trader was seen for the first time in a serious role as Jack Negley and gave a creditable performance, although comedy is decidedly his forte. W. L. West and Walter Wilson were capital as Colonel Negley and Mr. Frietchie respectively. Harry Dunkinson, a new member of the company, made a favorable impression as Arthur Frietchie. Excellent character bits were contributed by Mrs. Spooner as Mrs. Hunter, Olive Grove as Mammy Lu, and Edwin Curtis as Fred Gelwix. The others of the cast were without exception capable, and the supernumeraries showed careful drilling. The scenery and costumes were those of the original production, and the stage was skillfully managed. Specialties were introduced by Cecil Spooner and Claude Thardo. This week, Caste.

An excellent revival of Uncle Tom's Cabin was made by the company at Corse Payton's Theatre last week. The company was collectively well suited to the old play, and very large audiences were the rule. Etta Reed made a decided hit as Topsy, completely sinking her own individuality in the part. Corse Payton was an amusing but rather boisterous Marks. George Hoey was a capital Phineas Fletcher, being exactly in his element. Yolande Bijon as Eva again demonstrated her cleverness for a child. Sadie Radcliffe was a good Ophelia, and others of the long cast deserving special mention were W. A. Mortimer, L. F. Morrison, Barton Williams, Isaac Payton, Marie Cosmere, and Johnnie Hoey. The weak spot in the performance was the Uncle Tom of Wilton Taylor, who was unsuited to the character. The staging was elaborate and good. This week, the stock company in Eagle's Nest.

The Baker Stock company ended its present season at the Criterion Theatre last week with an amusing performance of The Nancy Hanks. Edward M. Ellis made the hit of the piece as Reginald de Leon. His make-up and Parisian accent were ludicrous in the extreme. Charles Hanford as Richard Chandos had little to do, but did that little well. Edith Ellis Baker was physically unsuited to the role of Pearl Dodo. She acted the part acceptably, however. Ida A. Thomas as Aunt Hetty was reliable, as usual, and Harry J. Thomas and Eleanor Worthington also deserve mention. Georgie Lingard was amateurish as Zona. The others of the company and the settings were creditable. A good skipping rope specialty was introduced by Georgie Lingard. The past season has been a fairly profitable one, and the company will probably reopen on Aug. 31. White Rat vaudeville will occupy the stage during some of the interval.

Business improved somewhat during the Aubrey Stock company's third and last week at the Grand Opera House, when We Uns of Tennessee and several matinees of Camille were given, with Sidney Toler featured. This actor as Jack Gray was well received. The best portrayal was that of Ulysses Davis as Captain Jack Thomas. He was exceedingly picturesque and easy. George W. Conklin was a laughable Uncle Ned and Charles Webster, appearing more at home in these roles than hitherto. Margaret Nelson was a vivacious Sapho, and Esther Lyon a capable Lucille. Julia Varney was a winsome Ellen. While Virginia Drew Trescott as Mandy was good. Harry Siggins, Willard Curtis, and William Woodside also deserve mention. The staging was commendable, but the play needed rehearsing.

The Brennan Stock company, a semi-professional organization, commenced an indefinite engagement at the Amphion Theatre May 27, opening in The Hunchback. The drama was beyond the abilities of the players, who, nevertheless, made a passable production, considering the nature of the company. No one scored decisively, but the best in the cast were Garrett W. Owens, George T. Raab, Charles Gibson, and Arthur Magill. The houses were light.

Rebecca Warren was highly praised by the Rochester press last week for her acting as Baroness Royden in Brother Officers, as leading woman of the Lyceum company.

The Alcazar Theatre Stock company, San Francisco, presented Gloriana May 20. Edwin T. Emery as Leopold Fitz Joslyn appeared to excellent advantage. Frank Bacon as Spinks also made a hit, and so did also Howart Scott as the Count Evertoff. Charles Smiley made a good Chadwick, and Carlisle Moore and Harry Bradley created merriment as the fighting Russians. Lila Convere as Glorinna again demonstrated that her forte is comedy. Georgie Woodthorpe as Kitty and Agnes Rankin as Jessie likewise gave pleasing characterizations. Glorinna was followed by The First Born. The cast included Charles Bryant, Barton Hill, Edwin T. Emery, Howard Scott, Charles Smiley, Frank Clayton, Carlisle Moore, Frank Bacon, Lila Convere, Georgie Cooper, and Georgie Russell.

Joseph Kilgour left the Alcazar Stock company May 19. Lila Convere left June 2.

The Boyle Stock company continues in favor with the patrons of the Grand, Atlanta, Ga. Nell Gwyn proved a success the first three nights of last week and was followed by Confusion. J. Gordon Edwards and Ethel Barrington as Charles II and Nell Gwyn made the hits of Nell Gwyn, and the entire company increased their popularity in Confusion. Christopher, Jr., and Pink Dominoes this week.

The Hadley Stock company now playing an indefinite engagement at the Bijou, Milwaukee, has been steadily advancing in public favor since opening in that city seven weeks ago. Though playing at the lowest possible standard of prices consistent with the class of performance given, the venture has proved pecuniarily successful, and from an artistic standpoint the company has won encomiums from both press and public. The engagement of Frederick Paulding to play stock starring engagements with the company was a wise move on the part of Manager Hadley, and the Milwaukee public are evincing the deepest interest in this capable and earnest body of players. The Lyons Mail is the current bill.

In addition to E. J. Morgan and Theodore Roberts, T. D. Frawley has engaged for his San Francisco company John Mason and Katherine Grey. Besides The White Heather and Brother Officers, he has lately secured the Pacific Coast rights to Lord and Lady Algy, The Liars, and The Only Way.

Bertha Creighton has just finished a successful season of thirty-nine weeks with the Durban-Sheeler Stock company at the Grand Avenue Theatre, Philadelphia. Miss Creighton left on Sunday for Buffalo to attend the exposition. She goes thence to Peak's Island, Me., for a short Summer engagement at the Gem Theatre.

Nellie Yale has been specially engaged to play the role of Lady Florence May in Rosedale with the stock company at the American Theatre this week.

Herbert St. John Brenon has signed as light comedian of the Maurice Freeman Stock company, St. Louis.

Becton Radford has been engaged for the role of Pacheco in the Proctor Stock company's production of Lost, Strayed or Stolen.

Arthur Lane has been engaged by Mittenthal Brothers for their Summer stock company at Troy, N. Y.

Ethel Browning has left Indianapolis, where she has been visiting her parents, to play a special engagement of two weeks with the Grand Opera House stock company, Pittsburgh, opening as Wilber's Ann in The Girl I Left Behind Me.

The Aubrey Stock company has ended its season in Worcester and opened last evening (Monday) at the Griswold Opera House, Troy, in The Land of the Living.

The American Theatre Stock company will close its season at the end of next week. On June 17 the roof-garden of the theatre will be opened with a stock opera company in The Mikado, which will be the bill for the first week. Other popular light operas will follow. The company will give Saturday matinees through the Summer in the theatre, and the night performances will also be given within when the weather is inclement.

Frederick Forrest closed a thirty-six weeks' engagement with the King Dramatic company at Utica, N. Y., on Saturday, and has been engaged for characters in the Summer stock at the Majestic Theatre in that city.

Ethel Browning spent last week with her parents in Indianapolis, leaving there Monday to fill a special two weeks' engagement with the Grand Opera House Stock in Pittsburg opening in Wilbur's Ann in The Girl I Left Behind Me.

Victor M. De Silke will play the character parts with the Criterion Stock at the Metropolitan Opera House, St. Paul, Minn.

William H. Pascoe and the Lyceum Stock Company, Rochester, had a successful week with Brother Officers May 27-June 1. Sowing the Wind is the attraction this week.

The Criterion Stock company, at the Newport News (Va.) Academy of Music, last week produced Bronson Howard's The Banker's Daughter, in which Miss Eleanore Browning played the title-role. The play was well staged by Warren F. Hill. Mrs. Emelie Hess was the Florence St. Vincent Brown, Clyde Hess the John Strebelow, Carl Stockdale the Count de Carajac, Mr. Hill the Mr. Babbage, Millionaire Brown and Dr. Watson, three short but good parts. W. H. Harvey doubled as Banker Westbrooke and M. de Mountvillais, Claude Gilbert was the Harold Routledge, Otto Hoffman the George Washington Phipps, and Rose Bernard and Pauline Rona had the parts of Mrs. Holcomb and Lizette. Callie Bradshaw, aged eight years, was the Natalie. The Criterion gave way Thursday, Friday, and Saturday to the Boston Lyric Opera company, which presented The Idol's Eye, Wang, and La Mascotte. Next week the stock company will play Camille, with Miss Browning in the title-role, and Our Boys.

The Aubrey Stock opened an indefinite season at the Bijou Theatre, Jersey City, N. J., last week with The Fire Patrol. Franklyn Ritchie was the Jack Dallas and Walter D. Greene was the Dave Armstrong. Joseph Green and George L. Stout were also in the cast. Lillian Bayer was the Nellie Latimer, and Mrs. Bertha Welby and Lydia Powell were seen to advantage. The comedy was in the hands of Edith Bowers as Kitty Dallas, Eddie F. Bowers as Lushington, and Victor Morley as Lieu Ames. Master Frankie Webby was Toodles, the street waif. Next, East Lynne.

A light opera stock company will begin a season of eight weeks at the Manhattan Beach Theatre, Denver, under the management of Bellows and Long, on June 30. George E. Lask, for many years manager of the Tivoli opera company, San Francisco, has been engaged to direct the productions, and he is now organizing the company through the agency of the Packard Exchange. The company will open in The Wizard of the Nile and will present during the season only the newest and best operettas that may be obtained.

THE FOREIGN STAGE.

LONDON.

A Busy Week at the Play—Don Cæsar de Bazan—The Sacrament of Judas.

(Special Correspondence of The Mirror.)

LONDON, May 25.

What with the nightly changes at the opera — meaning, of course, the royal brand at Covent Garden, which is patronized by all the elite, whether English, American or Continental—and what with the production of some new and revised plays intended for Whitsuntide holiday makers' consumption, and what with a couple of new exhibition openings, each on a large scale, we have had, I may assure you, what I may call without undue exaggeration a busy week.

In the first place the week which is now ending as I am mailing started with the production of two new plays. The first and most important of these was The Royal Rival, which was yet another adaptation by Gerald Du Maurier of the sixty-year-old play written by that old-time French firm, D'Ennery and Dumanoir, around the life and adventures of that dashing Spanish hero, Don Cæsar de Bazan. Whether another adaptation of this often adapted play—in which Lemaître's original character of the name part was originally played in England by America's own J. W. Wallack—was called for is a matter of doubt, and of very honest doubt at that. Previous versions had all been prepared by good preparers, from Mark Lemon and Gilbert A'Beckett, who did Wallack's version, on to Ben Webster, who did the next one, to the late Charles Mathews, who did one of his own called A Midnight Match, and down to Charles Fechter and Charles Dillon, who vamped up the old English version in such sort as to meet their respective needs. Charles Dillon was, taking one thing with another, the best Don Cæsar of the many Dons I have seen from my youth up, and next to him (at a somewhat long interval) I am inclined to place Lewis Waller, for whom young Du Maurier prepared this new adaptation. Waller has all the proper dash and ditto declamation for this strong part, if he has not the nuances—shall I say?—which Dillon, like Fechter, threw into the part. Waller, who was badly made-up and therefore marred his usual young but ever manly appearance, was, however, warmly welcomed all through the play. So wherefore complain? Waller was chiefly supported by William Mollison, his sometimes too melodramatic but otherwise always meritorious partner, as the King of Spain; by funny little E. M. Robson, son of the late E. M. Robson, as the mock Marquis, and by Lily Hanbury, the even more majestic sister of the majestic Julia Neilson, as the gipsy here called Marita, but formerly in all versions, dramatic and operatic, named Maritana. Finally, it may be said that young Du Maurier's version differs only from all its predecessors in two little points. One is that it is in four acts, with one scene an act, instead of three acts, with several scenes each, and the second in that the fighting and scrapping generally is sometimes worked up more strongly than has usually been the case.

The other play presented during the early part of the week, and for the first time in London, was a musical mixture called The Southern Belle. This was first produced a few weeks ago at Southend, which is not only the cheapest, but is often one of the most charming of resorts, notwithstanding which, because it is within a dollar fare from London, it is sneered at and scoffed at by the more or less aristocratic section.

The Southern Belle has obviously been inspired by, if not actually adapted from, some American play, which I cannot at the moment and from memory trace. Suffice it to say, however, that it proved a very amusing play of the now prevalent irresponsible sort. The music, by Dr. Osmond Carr, a clever if unequal composer, once associated with the prince of librettists—meaning, of course, W. S. Gilbert; The Southern Belle, the plot of which again utilized that good old stock stage asset, mistaken identity, is likely to last some time. The leading part, armed with all sorts and conditions of American born coon carols, was admirably acted by Annie Halford, one of the brightest and handsomest of native actresses. Other excellent impersonations were given by Alys Rees, a very clever comic opera artist, and Algernon Newark, an actor and mimic of considerable versatility.

The long famous Crystal Palace at Sydenham, like most of the millions who have from time to time attended it, has had it sups and downs, and, as in the case of mere man, as Sarah Grand has lecturingly called him this week, the number of the downs has often exceeded that of the ups. Thanks, however, to careful management and to earnest effort the Palace, having weathered many storms, now threatens to achieve a good old age. Anyhow the Crystal Palace registered on Thursday its fiftieth birthday. By way of celebrating this auspicious event there was opened a grand naval and military exhibition. The beloved "Bobs," otherwise Earl Roberts, of Candahar, Waterford, etc., was the opener, and to welcome the great general and his countess of the kindly smile the British public and many representatives of the American ditto came down in its thousands, plus large numbers of lords and ladies of high degree, gallant warriors of the sea and land, and many personages distinguished in science, literature and art. Soon after the arrival of Lord and Lady Roberts and their reception in the Pompeiian court, Lady "Bobs" unveiled a fine equestrian statue of her husband by Henry Bates. This unveiling was carried out to appropriate martial music and, of course, to the accompaniment of the extensive cheering. After Lord Roberts, who doesn't drink, had drunk with his noble lady and a few friends a cup of tea, they were put under a canopy and also treated to a very smart drill display by the sailor boys of Greenwich School and the soldier boys of the Duke of York's School, the miniature mariners throwing in a collective hornpipe by way of make weight. Not the least impressive part of the proceedings was to see the great little warrior jump up ever and anon and salute these tiny future heroes as they marched to and fro before him, well groomed and splendidly trained. In due course Lord Roberts clearly and concisely returned thanks for his reception and declared open the C. P.'s Exhibition, which he praised highly.

"Bob's" high praise was highly deserved, for this naval and military exhibition, even on its opening day, when few exhibitions are fit to be seen, was of a most interesting and varied character. Herein may even now be seen such honored war relics as Wellington's Waterloo cloak, a section of your hospital ship *Maine*, a model of 'tween decks of the Princess of Wales' hospital ship, the late beloved Queen's silver models of the yachts *Victoria* and *Albert*, lent by our lately shamrocked in the cradle of the deep King, and all sorts of splendid models of cruisers, torpedo boats, ditto destroyers, huge American liners and what not. The management of the Crystal Palace has arranged to give the receipts from the sale of £50,000 worth of season tickets to the chief naval and military benevolent funds, and £12,000 worth have already been sold. If merit in a show counts for anything many hundreds of thousands of pounds should be realized.

A few days ago that other tremendous London or suburban "palace," the Alexandra, to wit, was opened to the public free, if you please, with lots of indoor entertainments, and also plenty of "al fiasco" shows as poor old John Stetson used to call them.

Forbes Robertson and his charming bride, Gertrude Elliott, duly made their second experiment at the Comedy on Wednesday by presenting the long promised expanded version that Louis Napoleon Parker has prepared of Tiercelin's formerly one-act drama, The Sacrament of Judas. The play is finely acted, especially by Forbes Robertson as a priest who, forgetting his vows, falls in love with an apparently pure, but really soiled, Breton damsel; by your Frank Mills as the seducer, who, at the moment of death, confesses his sin to the priest who is the damsel's lover, and by Gertrude Elliott as the said damsel. The play is, however, methinks, quite too morbidly melancholy to prove a pecuniary success or even to recoup Mr. and Mrs. Forbes Robertson for their outlay on their first venture as the comedy, Count Hezma, to wit. If this otherwise happy couple wish to make a pecuniary success they will have to hurry up, for they have arranged to sublet the Comedy soon to sweet Gertrude's beautiful sister, Maxine Elliott, and her droll husband, Nat Goodwin.

Another even more melancholy and much more morbid play vouchsafed unto us this week was Mariana, an adaptation of Echegaray's Spanish play of the same name, submitted by Mrs. Patrick Campbell at the Royalty on Thursday before an audience made up mostly of lords and ladies of the most aristocratic brand. Mariana is, you must know, a young lady who is much wooed, but has not yet made up her mind, as the song says. Presently she opts for one nice young Spaniard, but finding anon that he is the son of the man who erewhile stole her mother from her father, she presently selects another lover. Unfortunate poor Mariana, now dwelling in a sort of matrimonial mental grange, still loves her rejected suitor, and even consents to meet him clandestinely. And now, mark you, during one of these secret assignations her not unnaturally jealous husband empties a revolver into her beautiful bosom. Whereupon she falls dead, while the husband and lover go out into the garden with intent to fight to the death. As the curtain falls at that moment I am unable, alas, to tell you which was slain. But if both, it doesn't matter, matter, matter, as Mr. Gilbert says. Mrs. Pat being a glorious brunette, looks surpassingly lovely in her Spanish costumes, and she also acts in her best manner. She is for the most part ably helped, especially by Winifred Fraser, Beryl Faber, and Italia Conti, likewise by Gerald Du Maurier, Bertie Thomas, George Arliss, and H. A. Saintsbury. For a wonder G. S. Titheradge, always a strong actor hitherto, was quite too tame as the jealous husband. Perhaps so long a course of playing The Messenger from Mars has tamed him.

Since my last week's paragraph concerning the future of the Savoy Theatre it has been decided that Mrs. D'Oyly Carte shall on June 24 hand over the Savoy lease to William Greet, who, as I pointed out long ago, had long desired to secure that house. Basil Hood, the author of the Savoy's big success, The Emerald Isle, has already arranged to write a new comedy to follow his other big success, Sweet and Twenty, at the Vaudeville. He calls the new play (*pro tem.*) Fancy Free.

Blanchette is the title of a new play written by J. T. Grein and Miss Leonard, who helped him to make the new translation of Le Monde on l'on S'ennuie, now called The Lion Hunters, and being played by Nina Boucicault at Terry's. Blanchette is to be produced at another *Sunday Special* matinee next Friday—at the Court this time.

The Fortune Teller is going strong at the Shaftesbury. Alice Nielsen, who has just been extensively pictured in the *Sketch*, is a great favorite. Tom B. Davis presents The Silver Slipper at the Lyric next Saturday. At the theatre next door, the Apollo, to wit, Martin Harvey will to-night revive The Only Way, pending his production of a new Eugene Aram play by Freeman Wells.

GAWAIN.

PARIS.

A Commonplace Comedy—Court Decision on Author's Royalties—Announcements.

(Special Correspondence of The Mirror.)

PARIS, May 19.

A commonplace comedy at the Renaissance has been the lone novelty of the week. If the new management at the Renaissance has nothing better than this, its first bill, in reserve, I fear that the house will be closed again in the near future. The aforesaid comedy is by A. Bernede and E. Bize, and is called La Pipe, with reference to a smoking utensil that a certain greengrocer's daughter named Josephine cherishes as a remembrance of her meeting with a young lieutenant at an Opéra ball. As a result of the meeting Josephine becomes the mother of a son, who is christened Eugene. Josephine is being courted by one Napoleon Pigeonnet, whom she has led to believe that Eugene's father was an unknown man who had assaulted her. Her only clue to his identity, she says, is the pipe. Napoleon Pigeonnet is a broad-minded person, and he weds Josephine notwithstanding the stain upon her past. The child is reared as an adopted son. Reaching manhood, he joins the army and is assigned to a regiment of which his father is colonel. Eugene and the colonel's niece fall in love and get married. Meantime the colonel has recognized his pipe and thereby revealed himself as Josephine's seducer. The revelation doesn't cause any ructions, though. The complacent Napoleon seems glad to know his predecessor, and Eugene's wedding is celebrated with the consent of all concerned in the story.

Just why such a stupid piece of play writing should have been produced it is hard to conceive. The plot is a monument to conventionality rather than to originality, the dialogue does not rise above mediocrity, and the tone of the play is decidedly immoral. A fair cast did as well as the material permitted, but La Pipe was not received with enthusiasm and its career probably will be brief.

A few weeks ago I mentioned that the play-reader of the Comédie Française was back at his desk and deep in a mass of manuscripts that accumulated during his illness. Thirty of these manuscripts, it is announced, have now been read and only two out of the lot have been deemed worthy of acceptance. They are Fernand Bloch's Les Mercredis de la Comtesse and Octave Mirbeau's Les Affaires sont les Affaires.

This evening Rejane revives Zaza at the Vaudeville, and until the close of her season, about two weeks hence, it will alternate on the bill with La Course du Flambeau.

The revival of La Closerie des Genets at the Ambigu is attracting large audiences, who see a fine performance of this stirring drama. Henry Krauss makes a great hit in the leading part.

The lease of the Folies Dramatiques was sold the other day to a syndicate that has installed Victor Silvestre, who formerly managed the house, as director.

Bianca Torelli, a four-act opera, the libretto of which was the last work of the late Armand Silvestre, is to be produced at the Théâtre d'Application. The composer of the opera is M. Montmayne.

Antoine has secured the French rights to Sudermann's Honor, and it is being translated by Maurice Renon and N. Valentine.

Henry Lajoie's Dans le Monde will follow Le Vertige at the Athenée.

A curious decision has been handed down by the Civil Tribunal in a suit involving the payment of royalties to authors. A traveling manager, naturally enough, refused to pay author's royalties on his free list, and was sued by the Society of Dramatic Authors. The court rendered a verdict for the plaintiff, holding that royalties must be figured not on the number of seats sold, but on the value of seats occupied.

Elise Fleuron, a much photographed music hall beauty, is to be married soon to M. Dufleuve, who is a brother to Mlle. Polaire, another popular chanteuse.

We will have the Barnum and Bailey Circus with us next October, arrangements having been made for the "Greatest Show on Earth" to occupy the Galerie des Machines.

It is probable that one Vadis at the Porte St. Martin will be followed this summer by Uncle Tom's Cabin.

Two new one-act plays, Amoureuse Amitié and Le Bonheur, one by [illegible] will be produced at the Comédie Française on Monday. The event of the week [illegible] will be the production of Hannemann's [illegible] Henschel at Antoine's Theatre on [illegible].

T. S. R.

WHO HAS BOUGHT THE PARK?

[illegible] is authority for the statement, on unquestionable authority, that the Park Theatre, Philadelphia, has been sold. The purchase price was $1,000,000. The name of the purchaser has not been divulged, the negotiations for the deal having been conducted by a lawyer who did not reveal the identity of his principal.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, $25; Half Page, $80; One Page, $150.

Professional Cards and Managers' Directory Cards, 15 cents an agate line, single insertion; $1.50 a line for three months.

Reading Notices (marked "," or "†"), 50 cents a line.*

Charges for inserting portraits furnished on application. "Preferred" positions and black electrotypes subject to extra charge. Space on last page exempt from this condition.

Each page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror Office is open to receive advertisements every Monday until 7 P. M.

SUBSCRIPTION.

One year, $4; Six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.50 per annum, postage prepaid.

Telephone number, 621 18th Street.

Registered cable address, "Dramirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Anglo-American Exchange, 3 Northumberland Ave., Trafalgar Sq. In Paris, at Brentano's, 37 Avenue de l'Opera. In Liverpool, at Lafarche, 63 Lime St. In Sidney, Australia, Swain & Co., Moore St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or Registered Letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter

NEW YORK - - - - - JUNE 8, 1901.

Largest Dramatic Circulation in the World.

MIRROR SUBSCRIPTIONS FOR THE SUMMER.

Members of the profession spending the Summer months out of town may subscribe for THE MIRROR from this office for one, two or three months upon the following special terms: One month, 45 cents; two months, 85 cents; three months, $1, payable in advance. The address will be changed as often as desired.

DISCOURAGING.

WHEN an actor of high ideals and dignified performance pursues the even tenor of his way, seeking always to do something vocationally worthy, and withal so happy in his professional endeavors that popularity, with its pleasing monetary result, is his as well as the plaudits of the critical, it is discouraging that evil hap in incidental things and the nagging that yellow journalism delights in should pursue him.

THE MIRROR some time ago detailed and deplored some of the happenings to such an actor and the embarrassing consequences of journalistic maltreatment thereof; but they continue, and a strange concatenation of events the series up to date embodies. Some men are born eccentric; others achieve a reputation for eccentricity; and still others have a reputation for eccentricity thrust upon them. Of the last named sort this particular actor stands as chief.

The stories of him tread on one another's heels, so fast they follow; and they all are purely—or decoratively—imaginative. It would seem that a host of Ananiases had risen up to invent and embroider tales about him, and that none but prize winners were employed by the malicious and persistent journalism that steadily shoots at him as like a mark—a shining mark. The strangest thing about this matter is that the papers that in their columns devoted to eccentric "news" invariably enlarge upon any incident or alleged incident that relates to this actor or is alleged to relate to him, in their more soberly conducted departments—for instance, their dramatic departments—give him full meed of praise for his work, and never call him a bad actor, as they might be expected to do, if one is to judge them by the extrinsicalities of treatment of which he is their victim. No. Their devilishness stops short of this, for there are some truths so self evident that it would be unwise even for yellow journalism to fly in the face of them.

The first of these scandalously untruthful tales from which they seem to multiply was that which pictured this actor with a cutlass in hand driving the crew of his pleasure yacht into the sea—or was it the Sound?—in a frenzy of alleged displeasure at something, when in fact his *dolce far niente* never was disturbed even by a ripple of anger during that Summer. Then there was that utterly absurd tale of the overdone mutton chop and the waiter in a Chicago hotel, and the equally baseless story of the maimed and mutilated super in a Philadelphia theatre, elaborated with fiendish ingenuity into an assault with intent to kill. Truly, like the sage of old, it would be natural for this much abused man, in the circumstances, to declare that all men are liars.

Not content with showing a hundred tokens of its depravity as to this actor in the past, the press within a fortnight has again teemed with inveracities of which he was the subject. One story—or really there were two stories—was to the effect that the actor's work in a heroic part was marred by a limp. This, as was explained legitimately, was caused by a fall of scenery upon him. But what does the hireling of the Associated Press do in a simple case like this—a case that would be simple did it concern any other actor? Why, he sent throughout the country a message that the actor, becoming angered at a "super" "for lurching against him"—what handy creatures these "supers" are in the hands of malice!—smote the "super" and felled him to the stage; and that thereupon the "super," who looked for all the world like one to the manner of supers born, rose up forthwith and "let out with right and left," and the actor was rescued from a possible loss of "the decision"—there was no purse involved—with prodigious difficulty, the explanation of the untoward development put forward by the malicious press man being that the "super" was in south a local pugilist of great prowess, who had "suped" only that he might see the show *sans* fee, and at the same time make a little beer money on the side. To such a transparent imposition on the reading public has journalism descended!

There is no moment of this actor's journeyings in the legitimate and admirable pursuit of his profession and lawful fame that is free from gratuitous and cruel misrepresentation. It follows him even when he is on his special train and overtakes him. Thus it was widely published a few days ago that he had demoralized the entire service of a trunk line of railroad in the West because he insisted that the locomotive hauling his cars should abate its speed to twenty miles an hour. Not content with this falsehood, the originators of it—with whom the railroad officials must have been in wicked collusion, if the truth be said—put forth contradictory statements as to the cause of the ukase as to speed, one story being that the actor had at some time been in a small railroad wreck and was timid, and the other being that while he was at dinner in his car the violent motion of the swiftly moving train caused him to spill his coffee. Ingenious as either of these explanations may be, the whole tale falls to the ground by the inconsistency of it.

Were this actor not a man of unusual vigor and great good nature he never could go on acting, season after season, under manifold attempts to make him ridiculous. He deserves everything that he gets of honor and respect and wealth. But these attacks upon him ought to serve as warnings to young men who think of going on the stage, and they are discouraging to all dramatic art.

JAMES A. HERNE.

THE death of JAMES A. HERNE is a great loss to the contemporary theatre, and a particular misfortune to the American stage, which he did much to advance in various ways.

As an actor Mr. HERNE was unique in *genre* parts of his own creation; as a stage-manager he was unsurpassed in the school of drama of which he was the foremost exponent in this country; but eminent as he was in these walks of the theatre, he was supremely distinguished among American dramatists along the lines that he did so much to illustrate in the capacities of actor and manager.

While his name will go down among those of the prominent actors of his time in the records, and lose or gain distinction in the future as circumstances may determine, there can be no doubt as to the prominence of his place as a dramatist. His plays led in this country the advance of a realism that has come strongly to influence the drama of the world, and they have a literary quality that has won the admiration of the foremost workers—authors and critics—in the field of books.

Like so many other men in various fields that have led thought and method, Mr. HERNE long struggled without the pecuniary success in spite of which he finally succeeded. It is sad that in him, as has been the case of many others, is illustrated the laggard favor of good fortune. He dies soon after his admirable work has brought him ease of circumstances, and at a time when even better work as an author might reasonably be expected from him.

JAMES A. HERNE ON THE TRUST.

On Jan. 29, 1898, James A. Herne wrote for THE MIRROR the following opinion of the Theatrical Trust. The characterization of that organization was and is so true that it is here reprinted:

The Theatrical Trust is but another arm of the octopus monopoly. Evolutionary law describes one cause producing a multiplicity of effects. Private ownership of land is the direct cause of all monopolies, and the Theatrical Trust is one of its many results.

Its characteristics are greed, cunning and inhuman selfishness. It is a wolf which will devour its fellow wolf when he falls by the way.

It is infamously tyrannical and brutally degrading alike to its projectors, to those mistaken stars who are aiding it, and to the actors who are being temporarily crushed by it.

It must be met with intelligent, dignified courage and determination. Personalities, spleen and invective are childish and futile.

Every actor in America should at once join the Actors' Society of America.

Stars heading successful organizations should learn this truth: "Self interest is best secured through the ability of the many to gratify their reasonable wants, not through the ability of the few to dictate terms and conditions."

Privates in the great army of actors may exert a powerful influence through silent opposition. Psychic force is more potent than it is generally understood to be.

Few actors struggling for acknowledgment and position dare be outspoken, but all may think untrammelled. Thought cannot be coerced. Therefore, fellow actors, one and all, be at least mentally free and oppose this Trust and all trusts in thought with heart and soul. And remember capital does not create labor, but labor created the first capital and all the capital there is in the world to-day.

The few leading actors who are standing for the independence of the American actor and for the liberty of the stage will not desert you. They cannot be cajoled, intimidated, or bribed. You may trust them. They may be beaten but not subjugated.

I regret that Mr. Jefferson has taken no action. He was cradled in the theatre. The theatre made him famous. The actors loved and honored him.

I can well wish he had espoused their cause.

I hope that Mr. Goodwin, who does stand for the highest art he sees, will speedily learn that the Trust which grants him personal immunity will withdraw that concession the instant it is strong enough to do without him. He is an artist, and his place is among the independent stars.

As for me, I was an actor when the members of the Trust were in swaddling clothes. It is conceded that I have contributed something to the literature of the stage and to dramatic art, and I, therefore, refuse to be driven from the stage of my country by the gentlemen who have the lessees and owners of a number of playhouses by the throat.

Sydney Lanier wrote "Art, sweet lark, translates the sky into an ecstacy of melody."

AN AUTHOR WITH A GRIEVANCE.

England has a dramatic author named Alex. B. Ebin who for originality in advertising stands head and shoulders above his contemporary playwrights. Mr. Ebin has written quite a number of plays whose titles are as yet strangely unfamiliar in the theatrical world. Mr. Ebin has recently had printed and has issued to the public a pamphlet in which appears a speech that he has recently added to his already published play entitled Arbitration. From the one speech, which contains more than three thousand words, it seems that the play is a vigorous dramatic protest against war. Mr. Ebin is evidently a playwright with a purpose. His purpose, no doubt, is excellent, but it appears from this one speech in Arbitration that Mr. Ebin, like many purposeful people, regards the drama merely as a vehicle upon which weighty arguments may be piled indiscriminately and so carted to the ears of the multitude.

Mr. Ebin's originality in the polite art of self-advertising is displayed in the last half of his pamphlet, where are printed extracts from letters written by thirty or more actors and managers to the author. All of the writers desire, apparently, to escape the hazard of producing Arbitration as gracefully as may be. Almost every unsuccessful dramatist has in his possession, under lock and key, a similar collection of epistles. Mr. Ebin displays his genius for advertising by exhibiting his collection to the world. Here are some of the courteous rebuffs that Mr. Ebin has received:

I regret very much that I cannot give a practical consideration to your play, as my arrangements are made for some time ahead.—SIR HENRY IRVING.

I very much fear I shall have no opportunity of playing your Arbitration. My arrangements are made several plays deep.—CHARLES WYNDHAM.

I can only reiterate what I said in my former letter with reference to Cecil Raleigh, who has been commissioned to write the dramas for this theatre.—A. COLLINS.

Owing to Mrs. Langtry's arrangements being completed for some long time ahead she will be unable to consider any new plays.—EDWARD MICHAEL.

Mr. Wilson Barrett now plays only his own works in repertoire, and while thanking you for your courtesy in sending the copy, regret I cannot give you a more favorable answer.—G. H. SMITH, Business-Manager.

Mrs. Campbell has read your plays and handed them to me to read. I regret that clever as they are they are not what Mrs. Campbell requires at present.—WILLIAM BURCHELL, Stage-Manager.

Mrs. Brown-Potter presents her compliments and regretz that she is unable to entertain Mr. Ebin's proposal.

After laying bare these wounds, Mr. Ebin has something to say on his side of the question. He writes:

Most of our managers, like the majority of our peevish, unreliable public, don't know what they want, or what is wanted, and, therefore, the man who limits himself to the old bag of theatrical tricks and handles it well comes to the front.

If one lunatic in The Belle of New York attracted London and New York for some years, then a man who could produce a play with two lunatics and call it The Belle of Bohemia is the next one wanted.

In legitimate drama the same is noticed. Heaven forbid that I should say Mr. Jones, Mr. Pinero, and Mr. Grundy don't know how to write original plays, but I insist in proving that original plays could not be expected from them.

They know the old tricks too well, the managers still better, and as to the public, it is wiser not to speak.

It is only the new playwright who knows how small his chances are in competition with those giants that writes original plays to please his own taste and conscience.

But our managers are like the miser in the proverb, who was always laying aside for a rainy day, but no matter what rainy day came he never opened his trunks. They assure us they are searching with lanterns for original plays, but I can say with authority that, no matter what original plays may come from men outside "the ring," they will never risk producing them.

If there are somewhere managers who really want original plays, I hereby beg to inform them that it has never been my intention to follow closely the printed text of Arbitration in stage production.

Believing that we will get a dramatic literature of real value to humanity by attracting the public to the reading of intellectual plays, I printed the play for reading purposes in the form of a play instead of book form, as many playwrights have done.

When I first started to write Arbitration it was merely as a protest against our plays as produced.

Now, when it is finished, I say with satisfaction, that with all its faults and bad as it is, it is better, much better, than all our plays now running, good as they are.

LETHE.

'Twas but a mound and littered o'er with leaves,
A weed-run grave, caressed by sun and dew.
The sparrows mourned and twittered 'neath the eaves:
"Has she forgotten you?"

A woman came at last, when none was there,
Sought long the place, and bended low the knee:
Her tears fell on the weeds as rose her prayer:
"Have you forgiven me?"

Then came a voice that sounded from afar:
"Souls turn to dust that never could be true.
I do not know the woman that you are.
I have forgotten you."

KENNETH LEE.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of* THE MIRROR *will be forwarded.*]

R. L. H., Easton, Pa.: Fred G. Berger is Sol Smith Russell's manager.

A., Brooklyn, N. Y.: Grace Golden is at present resting.

N. H., Hamilton, O.: Scharles Brothers, No. 23 West Twenty-third Street, New York, can supply you with the photographs desired.

C. H. M., Revere, Mass.: Vaudeville engagements may be secured through the Association of Vaudeville Managers, the White Rats of America, or the agents.

C. C. C., Allentown, Pa.: Managers of stock companies sometimes advance money for the purchase of costumes to players under contract to them.

H. B., Winnipeg: The Christmas number of THE DRAMATIC MIRROR containing the song entitled "The Broken Toys," may be had at this office at $1 a copy. The song was published separately by the John Church Company, New York.

J. T. W., St. Louis: Oscar Wilde's tragedy, Guido Ferranti, was produced at the Broadway Theatre, New York, on Jan. 29, 1891. The cast was as follows: Guido Ferranti, Lawrence Barrett; Simone Giaso, Frederic Vroom; Bernardo Cavalcanti, Beaumont Smith; Count Moranzone, John A. Lane; Beatrice, Minna Gale.

J. B. H., New York: The Adelphi Theatre, London, was opened under that name on Oct. 18, 1819, by Jones and Rodwell. The building had been called before that The Sans Pareil, and in it had been presented entertainments that were not strictly dramatic. The original structure was built in 1806 by John Scott, an oil dealer in the Strand, who had made a fortune by selling a dye of which he was the inventor. Scott had a daughter who was talented and ambitious for stage honors. To satisfy his daughter the oil merchant bought several lots adjoining his shop and on the land built a small theatre. Miss Scott opened the house on Nov. 27, 1806, with an entertainment consisting of a monologue, written and played by herself, followed by a display of fireworks. Scott spend nearly $50,000 in the venture before success came. The style of entertainment was changed to the real drama, and the house soon became popular. Miss Scott wrote and played the leading roles in thirty melodramas. In 1819, after several years of prosperity, Scott and his daughter sold the Sans Pareil at a large profit and retired. The buyers, Jones and Rodwell, made many improvements in the interior of the house and changed its name to the Adelphi Theatre. They presented until 1821 the Scott style of plays. Then they determined upon an important change. They gathered together a company of well-known players and secured plays from several of the most popular dramatists of the day. They produced a number of plays by J. R. Planché, and then put on a dramatization by Moncrief of Pierce Egan's story, "Tom and Jerry; or, Life in London." Tom and Jerry ran through two seasons. In March, 1825, Thomas Rodwell died and the Adelphi passed into the hands of Terry and Yates. They formed a fine company and produced a number of important plays, among them The Pilot and The Flying Dutchman. In 1829 Terry died and Charles Mathews became Yates' partner. The new managers made a number of successful productions, including The Wreck Ashore, but they did not meet with monetary success in the long run. After the death of Charles Mathews in 1835, a Mr. Gladstone became the partner of Yates. The poor business continued, and in 1842 Yates died, broken hearted over his failures. Gladstone continued to manage the theatre until 1844, when it was taken over by Benjamin Webster and Madame Celeste. Then began a most successful period in the history of the Adelphi. Triumph followed triumph, with plays by Boucicault, Watts Phillips, and Mark Lemon. In the Summer of 1858 the theatre, which had become almost dilapidated, was practically rebuilt. The new building was opened on Dec. 27, 1858, with Buckstone's play, Good for Nothing, on which occasion J. L. Toole made his first appearance at the Adelphi in the role of Tom Dibbs. Among the most important plays produced at the theatre during the next twelve years were The Dead Heart, The Colleen Bawn, The Octoroon, The Life of an Actress, Aurora Floyd, Leah, Rip Van Winkle—in which Joseph Jefferson appeared for the first time in England—No Thoroughfare, and Monte Cristo, with Fechter as Edmund Dantes. Mr. Webster, after managing the Adelphi for thirty years, leased it to F. B. Chatterton. Chatterton's régime ended disastrously and the playhouse passed into the hands of a merchant named Clark. In 1879 the Gattis, the restaurant keepers, became the lessees and managers. After a short period of poor business the Gattis brought the Adelphi up to its former standard of popularity. Soon afterward they became the sole owners of the property.

THE PLAYERS' CHRONOLOGY.

June.

2. Death, at Savannah, Ga., of Mrs. Wm. M. Fleming (Miss Chippendale), 1859.
   Marriage of Franklyn Roberts and Marie Wainwright, 1899.
3. Last appearance of Anna Cora Mowatt, at Niblo's, New York, 1854.
   Death of Silas Baldwin, at Harrisburg, Pa., 1867.
   Death, at Roxbury, Mass., of Mrs. Eliza Lydia Seymour, 1897.
4. Last performance in Christopher Wren's Drury Lane, London, 1791.
   Death of Charles Henry Eaton, 1843.
   London debut of John Howard Payne, 1813.
   Death of Mrs. George Vernon, in New York city, 1869.
   London debut, at the Haymarket, of Joseph Burke, "the Irish Roscius," 1825.
   Death of Ernesto Rossi, 1896.
   Death of Sara Neville, New York city, 1898.
   Death of Mrs. Thomas W. Rigley (Emily Bankers), at Albany, N. Y., 1897.
5. Death of Lizzie Creese (Mrs. John T. Burke), in New York city, 1899.
6. Death of D. P. Bowers, in Philadelphia, 1857.
   Birth of Peter Corneille, at Rouen, 1606.
   Death of Emma Denier (Mlle. Aumlé), in Chicago, 1899.
7. Death of Edwin Booth, 1893.
   Death of Augustin Daly, in Paris, 1899.
   Death of John Brougham, 1880.
   Birth of John Howard Payne, in New York, 1792.
   Edwin Booth and Mary McVicker married, 1869.
   Birth, at Bradford, Yorkshire, England, of Charlotte Thompson, 1843.
8. Death of Frank Mayo, 1896.
   Actors' Fund incorporated, 1882.
   Birth of William R. Mestayer, in Philadelphia, 1844.

THE USHER.

On Saturday night the dramatic season in this city virtually came to an end with a jolt, when several of the more popular productions closed their runs.

So far as New York is concerned the season has not been notable for artistic results. With half a dozen well-remembered exceptions the material provided has been below the average.

Pecuniarily, too, the showing has been varied and not wholly satisfactory. Mediocre plays and acting have been attended with mediocre patronage, while a few decided hits have enjoyed ample prosperity.

The men that largely control the avenues of theatrical supply are chiefly responsible for these results. They are so situated that whichever way the game goes their "rake-off" flows steadily in. It must be a pleasing reflection for those managers, stars, and others who provide it that the speculators and middlemen are getting a large share of their collective earnings.

●

The *Sun* stated this fact the other day: "One thing may be believed implicitly as to the peddling of tickets in front of a theatre—it cannot be done against the will of the manager of the house."

As ticket speculators are always found around the theatres controlled by the Trust managers and their allies whenever they are doing a good business, it would be interesting to know how the person that contributes theatrical matter to the *Sun* reconciles the state of affairs the *Sun* describes with the delectable and lofty qualities he attributes frequently to that group of men.

Perhaps the *Sun* person regards the ticket speculating swindle as a good thing in disguise—an admirable development of the idea of commercialism in the theatre which he pretends to approve so strongly.

●

Mr. Herne's death leaves a gap in the ranks of the American stage. He was a man of strong convictions, consistent aims, fixity of purpose, and fine mentality.

He was a pioneer in stage naturalism in this country, and he exercised considerable influence in breaking down the artificialities and conventions that until a comparatively short time ago reigned here. Sometimes he erred in his iconoclastic tendencies, mistaking commonplace for realism; but on the whole his work was progressive and commendable.

Shore Acres, Margaret Fleming and Griffith Davenport were Mr. Herne's best plays, as well as the most characteristic of his tastes and sympathies. Shore Acres was the most successful of the three pecuniarily because it possessed the elements that give a play popularity with all classes of playgoers; but Margaret Fleming was a work of finer quality and deeper purpose.

●

The Playgoers' Club, to which reference was made in this column not long ago, has been organized and invitations have been issued for a meeting on Sunday evening next at Elks' Hall.

The Secretary informs me that the members will listen to a lecture by H. Delevan French, of the Brooklyn *Citizen*, on "The Drama as a Means of Culture," and this will be followed by an entertainment.

Just what practical benefit this new club will work remains to be seen. The Playgoers' Club of London has achieved a distinct influence and has done its share to improve the public taste. There is a field for a similar organization in this city.

●

C. J. Hall, cashier of the Phœnix National Bank, of Phœnix, Ariz., makes the following suggestion:

It occurs to me that it would be a convenience for the members of the Actors' Fund if the Fund had a bank in the principal towns and cities authorized to receive dues and receipt for them. I am sure that it would prove a great aid to their prompt payment. In one-night stands the time taken up by the purchase of a draft or money order, writing the letter of transmission, etc., prevents prompt attention. The arrangements with the banks could be made through your correspondents, and I am sure that no difficulty would be had in finding banks willing to do this much without charge toward aiding so worthy an object. In any event, this bank will receive, receipt for and transmit without charge any payment of dues offered us.

If Mr. Hall's plan would serve to make members of the profession more regardful of their duties to the Fund it ought to be adopted. The membership of the organization has never been so large as it ought to be, while recently it has dwindled to a discouragingly small figure.

ACTIVITY AT MT. CLEMENS.

W. E. Horton writes from Mt. Clemens, Mich.: The following professionals have arrived at the Springs during the past week: George McKenzie, W. A. Ross, Joe Kelly, Charles Schell Mason, Mr. and Mrs. Will Mack, and Charles Craig.

The departures were Mr. and Mrs. William Harris, Mr. and Mrs. Odell Williams, and Lee Allen, to Chicago; Mr. and Mrs. Harry Yokes, to Crescent Beach, Mass.; Louis Fosse, to Cleveland, and John Frees, to Pennsville, N. J.

William L. Raynore, May Wentworth, Frank C. Young, and Bessie Devoie left to play a week at Olentangy Park, Columbus, O.

The Nashville Students closed at Detroit a couple of weeks ago, and since that time have been at this place living in their private car. They will give a performance at the Opera House June 1.

A telegram from St. Louis says that R. A. Roberts, who has been ill for a long time and had made arrangements to come here for treatment, is in a critical condition and has been taken to the Lutheran Hospital in that city.

Mr. and Mrs. George M. Cohan and Georgia Ethel Cohan left for Los Angeles May 25, where they go to spend part of their vacation with relatives.

ARTHUR SIDMAN.

THE MIRROR publishes this week a fine portrait of Arthur Sidman as Myron Cooper in his own play, York State Folks, which had a few weeks ago a brief trial tour in New England preparatory to its regular production next season. If the criticisms and opinions of those who saw the play are to be believed, the new pastoral drama and its author scored unequivocal successes. There were frequently two or three curtain calls at the close of the last act, and the applause and interest were continuous during each representation. The production, painted by Arthur Voeghtlin, came in for unstinted praise, and the cast, furnished by Manager Fred E. Wright, was wholly competent. Very few changes will be required before the opening in the Autumn, and a number of the people have been re-engaged already. Mr. Sidman's personal hit in the part of the old organ-builder, Myron Cooper, is said to be an achievement in the highest sort of character acting, a portrayal of singular sweetness, delicate humor and finest skill. His make-up, as may be seen by the published picture, is a real work of art and a true index to the naturalism and poetic atmosphere of the whole production.

Photo by Ye Rose Studio, Providence, R. I.
ARTHUR SIDMAN.

ABOUT RAILROADS.

The Cincinnati, Hamilton and Dayton Railway's Chicago train, leaving Cincinnati at 3.30 A.M., has a new connection at Chicago which will be of value to theatrical companies for Omaha, Colorado Springs, and Denver. The train arrives in Chicago at 12.00 noon, and a car leaves Chicago via the Rock Island's "Rocky Mountain Limited" at 1.00 P.M., arriving in Denver at 4.45 P.M. the following day.

A NEW PLAY FOR WARDE.

Frederick Warde's next tour will open about Sept. 9, when he will present a new and original tragic play by Virna Woods, a California dramatist, entitled Hovatius, written especially for Mr. Warde. Several Shakespearean plays also will be in the repertoire. David Traitel will manage the tour.

MALLEY TO MANAGE FRANK KEENAN.

William L. Malley, well known through his management of Barry and Fay, William Barry, Pudd'nhead Wilson and other attractions, has secured the management of Frank Keenan, who will be seen next season in The Hon. John Grigsby.

SEASON CLOSES AT SIX THEATRES.

Six theatres closed for the Summer on Saturday night—namely, Wallack's, with Henrietta Crosman in Mistress Nell; Daly's, with San Toy; the Empire, with Diplomacy; the Bijou, with The Climbers; the Garden, with Under Two Flags, and the Metropolis.

STAGE HANDS ORDERED OUT.

When Barbara Frietchie was arranged for by the Spooner Stock company at the Park Theatre, Brooklyn, for the week of May 27 a clause in the contract called for extra stage hands, to be supplied by the owners of the piece to assist in its staging. In compliance with this provision four men belonging to Union No. 4 of the National Alliance of Stage Employes were sent over to do the work on May 27. The Park Theatre is a non-union house, and when Joseph Walsh, President of the Brooklyn Union, and Jacob Elbridge, the local walking delegate, heard that union men were working in the theatre they ordered them, as well as the company's regular hands, to strike. This the men refused at first to do, but those from New York finally quit under protest, upon a written order from the President of the New York union. The other men, however, would not strike, and although the trouble caused some inconvenience they succeeded in raising the curtain as usual for the Monday matinee.

BLANEY LEASES THE NEW CENTURY.

On Friday last Charles E. Blaney concluded arrangements by which he becomes the lessee of the New Century Theatre, Newark, for the next ten years. His brother, Harry C. Blaney, is interested with him in the enterprise. Mr. Blaney has taken possession of the house and will soon begin to make alterations and improvements in it. A new front, to cost five thousand dollars, will be built. The house will be opened as Blaney's Theatre early in September with a first-class dramatic stock company. Mr. Blaney proposes to put on the best and most recent dramas that may be procured, and he expects during the season to produce several new plays for trial. It is Mr. Blaney's intention to lease several theatres in different cities and to establish a stock company circuit. He is now negotiating for leases on a number of houses.

A. O. O. F. MEETING.

There was a largely attended meeting of the Edwin Forrest Lodge, A. O. O. F., at the house of the order, 66 West Forty-seventh Street, on Sunday. Milton Nobles was duly installed as President for his fourth consecutive term. The second degree was conferred upon Jeffrey D. Williams, and the annual reports of the Secretary and Treasurer were submitted. The trustees were authorized to report upon the advisability of investing the funds of the lodge in a new home, the present property having been sold at a handsome profit. The lodge now occupies its old quarters subject to sixty days' notice. The next regular meeting will be held at 2 P.M. on Sunday, June 16.

SAID TO THE MIRROR.

SHUBERT BROTHERS: "In the Dates Ahead columns of THE MIRROR there has been routed recently Heart and Sword (Seamond's) as booked in various Western towns. As Walker Whiteside is the sole owner of Heart and Sword, we, as his managers, wrote to the theatre managers in these towns regarding the company, and were informed in every instance that it had not been booked. It is evident, therefore, that the route of Heart and Sword (Seamond's) which was sent to THE MIRROR is fraudulent, and we wish to warn managers and others against it. We have the sole right to present Heart and Sword, and will produce it next season with Mr. Whiteside as star. Kindly deny the rumor that our company presenting The Prisoner of Zenda has closed. Its tour will continue until Aug. 3, the season ending at Halifax, N. S."

H. C. BAKER: "In the list of Plays Copyrighted in THE MIRROR of May 25 there is a play by me which your type calls A Cure for Living. The correct title is A Cure for Giving."

A. E. LANCASTER: "Allow me to correct an error. The Guv'nor, lately produced at the Fifth Avenue Theatre, was written by an Englishman named Lankester, not by myself. I wish it had been. It is good."

MRS. A. J. SHARPLEY: "Kindly state that my son, Addison Belmont Sharpley, will be known hereafter as Lawrence Belmont."

PERSONAL.

ODELL.—Above is a portrait of Maude Odell, who was very successful in New Orleans the past season as leading woman of the Baldwin-Melville Stock company, and later with the same company in Montreal. She resigned on Saturday to take a prominent part in the production of King Dodo in Chicago. Next season Miss Odell will star in a romantic drama.

RINGGOLD.—Ben T. Ringgold has recently published in pamphlet form an interesting account of his career. The autobiography is entitled "Forty-six Years of My Life on the Stage."

VAN DRESSER.—Marcia Van Dresser, who played the role of the Princess of Eboli in In the Palace of the King with Viola Allen this season, will sail for London on Saturday. She will spend the Summer in England and the Continent and may possibly accept an English engagement for next season.

ROSTAND.—Edmond Rostand has declared his intention to visit this country in the Autumn. M. Rostand was elected a member of the French Academy May 30.

MARLOWE.—Julia Marlowe, during her engagement at the Criterion Theatre in February, intends to revive Romeo and Juliet and to produce several modern plays.

REVELLE.—Hamilton Revelle has been engaged as leading man for Mrs. Leslie Carter next season.

BLAIR.—John Blair will appear as Hamlet next season, his tour opening in Boston.

RICE.—Fanny Rice and her husband, Dr. G. W. Purdy, sailed for England Saturday to see a musical play that Miss Rice may star in here.

COGHLAN.—Rose Coghlan's starring tour, under the management of Lederer and Leavitt, has been planned to last three years and to cover the United States, England and Australia.

MANNERING.—Mary Mannering will open her next season at Trenton, N. J., Sept. 26, in Janice Meredith.

PADEREWSKI.—Ignace Paderewski's opera, Manru, was produced at Dresden May 28. Next Spring it will be sung in London and Paris, and later it may be heard here.

DRONET.—Mr. and Mrs. Robert Dronet were the guests during Mr. Dronet's engagement in Chicago as leading man with Mary Mannering, of Mrs. Dronet's parents, Mr. and Mrs. M. A. Loring, of that city. Many social functions were given in honor of Mr. and Mrs. Dronet.

BARRYMORE.—Ethel Barrymore will play a London engagement in Captain Jinks of the Horse Marines next season.

HERBERT.—Carl Herbert has been specially engaged to play the leading role in The Dairy Farm until the close of its remarkable run at the Park Theatre, Philadelphia. The hundredth performance was celebrated last week. Late in June Mr. Herbert will originate a leading role in In Love, the production of which will follow The Dairy Farm.

HOYT.—Dr. Eugene F. Hoyt and his daughter, Ethelwyn Hoyt, of 39 West Fifty-eighth Street, sailed for Europe on Saturday, June 1.

HAZELTON.—George C. Hazelton, Jr., the dramatist, was last Friday admitted to practice law in the courts of New York. He has also the privilege of practicing in the courts in Washington, D. C., and in Pennsylvania.

CROSMAN.—Henrietta Crosman will sail for Europe next Saturday. Maurice Campbell, her business manager, will accompany her.

CONQUEST.—Ida Conquest, who has closed her season with John Drew, is now resting at her home, Roxbury, Mass.

OTIS.—Mr. and Mrs. George Otis will appear next season in Penobscot People, a rural comedy of life in Maine.

THE CALLBOY'S COMMENTS.

In a... last I had occasion to remark upon one particular [illegible] letter which, in part anybody [illegible] writer was [illegible] another of similar [illegible] same expression [illegible] more engaging [illegible] was [illegible] R. Ryan, [illegible] and [illegible] business college. [illegible]

[illegible] great pleasure in writing [illegible] you it has been so long since I heard from [illegible] you was, and seen you it has been a great [illegible] since you was in [illegible] and it has been since then I seen you. I seen your name in the "Clipper" and thought I would write to you. When you was here, I was the water boy, and gave you water upon the stage. You treated me so nice, and was so kind I thought I would like to hear from you. If Miss Fuller is with you I suppose she can remember me, for she gave me her picture. Mr. Ryane I would like to ask you if you need a Boy, next season as any thing at all. I am well educated, and my desire is to become an show actor of some kind, or to travel over the counter.

I am nineteen years of age, I am not very tall, my chest extend out a little, I think you may know me now. I have written a play and my first effort was very good. So I am going to try and succeed in my effort. If I couldn't be an actor I would like to join you as. Oh well I do not know what you want. The reason I write too you, is I know if I go with you'ns or your Co. I would get treated like a boy. It is pretty earlier to write to you for anything but it is always to be first and get first serve. So Mr. Ryan I am going too close and hoping you a success. If you desire my picture for further reference I would be very glad to send you one.

Gus Sun turns in the following eminent example that reached him from the enterprising center yclept Williamsport, Ind. Managers and others looking for the real thing in novelties should not fail to hunt up this uncommon creature. The letter:

DEAR SIR: I halve a man hear wanting a gob with show, a worker not one drop lazyeness in him work at any thing, fight for you show. Honest in evre respect Do anything you wont him to dew Never went with show in his life. A Perect mimic and very loud, weight bout hundred and eighty. A peculiar mouth and throught. Imitate guinea, Bark Like a Squirl, quack Like a Duck. Imitate to cats Preforming. Let me know the Prise per weak.

Pitrot, Finlkowski, Harry Gilfoil, and the rest of the animal imitators might as well retire from the business when this marvel gets a fair start. And just see what an able agent he gets to plead his cause. I wish that Mr. Sun had stated whether or not he snapped up the wonder inasmuch as other managers may worry about the matter, don't you know.

Howard C. Ripley forwards two copies of notices posted up in New Hampshire, which I should not believe had I not seen similar ones there with mine own eyes and had I not enjoyed the rare delight of quoting one especially beautiful specimen in this column about three years agone. But to Mr. Ripley's offerings. Here is one discovered stuck up in a grocery shop at Suncook, N. H., the which, as I recall, is just a mite of a way from Hooksett and has some big mills with girls looking out of the windows. The notice:

ONE LOOSE DOG. Ben loose him bout too or tree week go, blak wite dog. Somebody find her keep it I belong to him.
Jo MARTEL, Suncook.

The other example emanates from Laconia, N. H., hard by Lake Winnepesaukee, chiefly notable for squalls, fish and camp meetings. This one says:

LOST! One white calf, his two behind legs most black, he was a she calf, who brings him back pays five dollars. JOE BLEEK.

F. E. Spooner has been digging up talent in New York State and turns in this notable communication from the genial burg of West Haverstraw:

SIR.—I thought I would write and tell you I am sorry you are gone. I seen lots of Plays but your are the best that was in Haverstraw. I would like to know what months you are coming back in. I would like to know if I could Joine your Company I can do a grent many tricks with cards, dagger, there are three of my friend who would like to Jone you Company to. One is a Fire eater and a magic rose and card trick Miss B. C—— can dance, drive a nail through her hand Miss N. G —— can take a kamkchief and make rings and everything disappear in other people pocket She can dance any kind of dances, when you come we will show you.

Leaving out the question of talent, I should be inclined to fight rather shy of two ladies whose initials were B. C. and N. G., wouldn't you?

Then here is one that is of great import to dramatists as a suggestion of the possibility of a new manner of approaching managers. The kind reader who sent it forgot to give me his name, but I infer that he must be a repertoire manager. It was from a budding playwright of Chester, Pa.:

DEAR SIR.—I have an play ritten and would like for you to look at it and see if it is any good. I will bring it over to the opery house if you will have time to see it wenesday evng at seven oclock. I will come in the front of the celler.

Dramatists wishing to submit manuscripts in the latest style will take notice that they should come through the cellar. Managers might also do well to keep two eyes on the cellar doors. THE CALLBOY.

A DEBT OF GRATITUDE.

There is a certain matinee girl in this town who cherishes a lasting debt of gratitude to J. K. Murray. She was minded to tell of it last week, after seeing Mr. Murray at the Fifth Avenue Theatre. The debt in question was incurred several years ago in Washington, when the matinee girl was a very young matinee girl indeed. One afternoon she was permitted to go to the theatre, and set out from her home with a pocketbook, in which was the price of a ticket, clasped tightly in her hand. Somehow, by what bad fortune the matinee girl can't explain, the money disappeared on the way to the theatre, for when she reached the box-office the pocketbook was an aching void.

Now this was a bitter discovery for the matinee girl, for she feared that if she went home she'd be told that little girls should be more careful of their money. Then, too, she did so want to see that matinee. So she undertook to explain matters to the box-office man, who looked to be a compassionate and charitable person. Perhaps he might be nice enough to let her in for nothing, considering the circumstances. But the box-office man belied his looks. His was a flinty heart, and in frigid tones he vowed that some legal ender for the ticket must be forthcoming. Just as the matinee girl was telling of the plight who should happen in but Mr. Murray, who was one of the leading members of the company playing at the theatre. He heard the icy answer of the box-office man and then spoke up.

"If you'll let me," he said, "I'll be glad to pass you inside myself." And he got a seat coupon from the box-office man, who wasn't icy at all to him, and the matinee girl thanked him and was happy.

Maybe Mr. Murray has forgotten all about this, but the matinee girl hasn't, you see.

ACTORS' CHURCH ALLIANCE NEWS.

The second annual meeting of the Alliance for the election of officers for the ensuing year will be held next Monday evening, June 10, at 8 o'clock, in the Berkeley Lyceum, West Forty-fourth Street, near Fifth Avenue, New York. The Right Rev. Henry C. Potter, D.D., Bishop of New York and President of the Alliance, will preside and make the opening address. Among the other speakers will be the Rev. William S. Rainsford, D.D., Father Ducey, Frederick Warde, and Maida Craigen. Reports of the progress of the Alliance will be submitted. The musical part of the programme will be arranged by Madame Von Klenner. All members of the Alliance and of the dramatic profession are cordially invited.

The third semi-annual reception of the Boston Chapter of the Alliance was held in the Tremont Theatre last Friday morning from 11 to 1. The Rev. H. M. Torbert, President of the Boston Chapter, opened the meeting and appointed the Hon. Charles S. Ensign as chairman, who declared those present represented the best element of Boston's life, social, literary and dramatic. Miss Prout, the local secretary, made her report, showing increasing interest and growth on the part of the Boston Chapter. Lena Trowbridge, accompanied by Mrs. Ernest Newton Bagg, gave a violin solo. F. F. Mackay, First Vice-President of the Alliance, made a long and telling speech against Sunday performances, in which among other things he said: "Actors as citizens are opposed to Sunday performances. Earth is as much a part of God's universe as any other, and if we don't respect it here, how can we expect God to respect us hereafter. The Church stands at the head of the moral forces and the stage at the head of the intellectual; hence this Alliance is for the interest of both." Benjamin P. Palmer, editor of the Boston *Globe*, referred to the changes in society which had produced the Alliance. The name, he said, was excellent, the movement was founded on wisdom, and it was well managed. He advised all the members to attend every religious service and other gathering and wished the highest and best good to the organization. After a 'cello solo by Hans Heindl, accompanied by Max Heindl, orchestra leader of the Castle Square Theatre, Rabbi Fleischer spoke of the ethical influence of the stage. He was followed by William H. Crane, who gave some happy anecdotes of earlier days and expressed his pleasure at being present. The Rev. Walter E. Bentley, general secretary, told of the amazing growth of the Alliance, and urged every one present to become a member. After a solo by Maria Louisa Sanchez, a vote of thanks was tendered Manager Schoeffel for his courtesy in extending the use of the theatre. The reception then followed. The guests of honor were Lillian Lawrence, Mrs. Charles H. Bond, Eva Taylor, Mrs. H. C. Spaulding, and Anne Sutherland. The Programme Committee consisted of Jennie Kendrick Seeley, Ernest Newton Bagg, and Frank D. Frisbie. The Reception Committee comprised Mrs. Anna M. Lincoln, Leonora Bradley, Mrs. George M. Stearns, Grace Atwell, Mrs. Ella E. Dolen, and Josephine Sherwood. There were about eight hundred persons present, and every one expressed great satisfaction at the success of the reception. A large number joined the Alliance at the close of the programme

ALICE NIELSEN'S CONTRACT.

According to a statement made by Frank L. Perley yesterday, Alice Nielsen is under contract to him for an indefinite period, and should he so desire he can hold her to this contract and prevent her withdrawal from his management, as she intends to do at the end of her present London season.

"One of the principal reasons that made it possible for Miss Nielsen to arrange to leave my management," said Mr. Perley, "was the fact that last March, when the separation was discussed, I could not show any contract with her. It was claimed that there had been no contract, but I distinctly remembered that one had been drawn up and signed, though at the time I could not find it. Last week, in looking over some old papers, I discovered the contract, which, as you see, is signed by Miss Nielsen and myself, and binds her to appear under my management, as the star of the Alice Nielsen Opera company, as long as I may continue the company in existence. Miss Nielsen's services are described in the contract as 'special, unique, and extraordinary,' which qualification, I believe, the courts have held to constitute sufficient cause for the issuing of an injunction restraining the person engaged from entering into any other contract. There is no doubt that Miss Nielsen could be held by this contract to appear under my management indefinitely. I have not decided as yet what action I shall take in the matter."

A London cable reported several weeks ago that Miss Nielsen had signed with Charles Frohman, to be starred by him in an operatic version of Madame Sans Gene.

AT THE P. W. L.

Election being over, the Professional Woman's League has resumed its normal tone, and held yesterday its June Literary Meeting with Mrs. Edith Sessions Tupper in charge. The programme included a very interesting paper by Mrs. Tupper on "The Old Spanish Homes of California;" Spanish stories of old California, told by Emma Navarre, and recitations by Ednorah Nahar. Next Monday the June Business Meeting will occur, and the new officers will assume their duties. The following Monday will be Drama Day, in charge of Mrs. W. G. Jones.

At the annual meeting of the League at the Waldorf-Astoria, May 27, Mrs. A. M. Palmer, the retiring president, who had been the founder of the League and its president since its organization, was presented by her fellow members with a beautiful League badge set with diamonds. "Aunt" Louisa Eldridge, the first vice-president, made the presentation in a touching speech. Mrs. Palmer was affected deeply by the gift and burst into tears.

On Memorial Day the graves of members of the Professional Woman's League who are buried in the Actors' Fund plot, in the Cemetery of the Evergreens, were decorated with ivy, and rose bushes were planted on them. Among the members of the League who showed this tribute to their dead were Rosa Rand, "Aunt" Louisa Eldridge, Mathilde Cottrelly, Kate Masters, Louise Muldener and Clara Coleman.

WILD WEST IN RAILWAY WRECK.

The two sections of the train carrying Buffalo Bill's Wild West collided at Belwood, near Altoona, at 1.45 o'clock Saturday morning and caused damage estimated at $2,000 to the equipment. Frank Fisher, a canvasman, and four horses were slightly injured. The collision was caused by a dense fog through which the engineer of the second section could not see the section ahead. Colonel Cody was in the last car of the second section and had a severe shaking, but no injuries. The damaged cars were left at Altoona for repairs and the show proceeded to Lewiston, Pa., its next stand.

CONTINUED MISREPRESENTATION.

The *Sun* persists in misrepresenting the run of plays in New York. On Sunday it stated:

"Henrietta Crosman closed her third engagement in New York this season at Wallack's with nearly the two hundredth performance of Mistress Nell."

For those who do not cavil at exaggeration the above may be deemed all right. Miss Crosman's final performance of Mistress Nell on Saturday night was its 144th representation in New York. Her five weeks at Wallack's numbered forty representations; it was seen at the Savoy eighty-two times, and prior to that twenty-two times at the Bijou, where its metropolitan premiere occurred. As a matter of fact, when souvenirs were distributed at Wallack's on Monday, May 20, to mark the alleged 150th representation, it was acted for the 129th time.

A notable trio of deliberate misstatements was made in the *Sun* of yesterday, where in notation it was said of the Garrick that Captain Jinks of the Horse Marines was in its 169th to 177th performance; that at the Criterion When Knighthood Was in Flower had attained the longest run of any play in New York this season, and that the 150th time of On the Quiet at the Madison Square would be reached on June 6. These assertions were false.

Last night (Monday) Captain Jinks was acted for the 139th time on the Garrick stage. The present is its eighteenth week there, and with nine representations each week it would yet be short fifteen points of its claimed record of 177 times.

When Miss Marlowe leaves the Criterion, on June 15, she will have acted When Knighthood Was in Flower 158 times. Quite a number of productions have exceeded that score this season, the most recent being Amelia Bingham in The Climbers, which was withdrawn from the Bijou on Saturday with a record of 163 consecutive performances.

On the Quiet will be acted for the 136th time at the Madison Square when on June 6, the management "commemorates" an alleged 150th time.

LETTERS TO THE EDITOR.

A Plea for the Critic.

NEW YORK, May 25, 1901.

To the Editor of The Dramatic Mirror:

SIR.—Actors, managers, dramatists and the other members of the great theatrical family are undoubtedly subjected to many and grievous wrongs, but all have defenders ready to take up their pens in an effort to mitigate, if possible, the existing or fancied evils.

The dramatic critic, however, has the burden of every one else's plaint upon his shoulders, and usually there is no one by to aid him in carrying the load, which oftentimes is heavier than he should be compelled to bear.

Upon the slightest pretext the theatrical profession, all of whom at various times have been befriended and aided by the critic, pounce upon him, eager to obtain his scalp.

If a writer in giving a review writes a just, carefully weighed criticism, and it proves at variance with the consensus of opinion, he is immediately stamped as a malicious numbskull, whereas the chances are that his review was correct, as the majority of writers give little or no thought to their articles. This last state of affairs has been brought about, to a great degree, by the public's apathetic attitude toward the critic. The statement is sad, but true, that even the intelligent class of theatregoers in this country pay little or no attention to newspaper play reviews. Realizing this fact, is it any wonder that dramatic writers are prone to lose their ambition to be just and painstaking, and merely jot down ideas hastily conceived and carelessly set forth? There are, despite these unnatural and deplorable conditions, some writers who are conscientious and who endeavor, to the best of their ability, to be fair to public and play alike. For the sake of this minority those having the best interests of the drama at heart should give careful attention to any reviewer, be he famous or otherwise, when it is seen he strives for the truth.

A man who makes a study of the drama in all its phases should be able to give better judgment upon theatrical affairs than the casual playgoer; yet the average man of the public says, "I know as much about the theatre as Brown; why should I read his effusions?" This is incorrect. If a man wishes to buy a horse he goes to an expert upon the subject for advice, or if he is ill he consults a doctor. Why? Because these experts have made a special study of their subjects, and their opinions consequently are valuable. It is precisely the same with the critic. His profession requires close application and long experience, and if he profit even moderately by these two things his opinion should be relatively as valuable as either the doctor's or horse expert's, and should be as quickly accepted.

The argument is often advanced that as critics seldom agree little can be learned as to the real merits of a play or actor from a perusal of their articles. This is really no argument. Authorities upon all subjects differ, and the way to find the truth is to decide in our own minds which is the most reliable of them, and then accept that one's views. There are good, bad, and fair critics, and it would indeed be strange if their opinions did coincide. Because they do not is no reason criticisms should as a whole be regarded worthless.

Free discussion invariably creates a healthy influence, it gives publicity to evils, and brings out the good. This is more true of the drama than of almost any institution, as is proved by the fact that in countries where great stress is laid on criticism the artistic side of the theatre is far more developed than here.

If the actor would accept just praise or condemnation in the spirit in which it is given, and not, as is too often the case, as a personal affront or cause for undue conceit, he would be able to learn much, and would not only improve his own position pecuniarily and artistically, but would materially abet the general advance of the drama.

Having considered these matters for ourselves, let us resolve to assist those critics who would be just and discourage those who permit commercialism to become a factor in their judgment. We can do this by not purchasing the publications to which the latter class contribute, thereby giving the critic a motive to be honest and studious, and thus aid the rehabilitation of our present decadent drama.

JOHN WILLIAM SCHMITT.

The Actor-Soldiers Again.

NEW YORK, May 31, 1901.

To the Editor of The Dramatic Mirror:

SIR.—In the lists of actor-soldiers published in THE MIRROR I have not noticed the name of James A. Barnes, formerly of Wood's Museum—now Daly's Theatre—who was mustered with the 14th N. Y. Volunteers April 25, 1861, was discharged after the first battle of Bull Run, and re-enlisted in March, 1862 in the 48th N. Y. Volunteers and served until the end of the war. Nor that of William J. Fleming, a member of the 1st Mass. Volunteer Infantry, who left Boston May 24, 1861 and was in every engagement with that regiment on the firing line from Blackburn's Ford, Va., July 18, 1861, to Glendale, Va., June 30, 1862, where he was wounded. He was discharged on account of his wound in Boston Sept. 20, 1862.

Respectfully, W. J. FLEMING.

OBITUARY.

Samuel R. Weber, a once famous circus clown, died in Pittsburg, on May 27, at the age of eighty-five years. His life was an adventurous one, but despite the many hardships that fell to his lot he preserved his health and strength until recently, when he was attacked by paralysis. He succumbed to a third stroke. Mr. Weber was born in Philadelphia on April 16, 1816, and at an early age began his circus career as a trainer of horses. He first appeared as a clown in 1847, at a museum in Boston. Then he became a member of Maley and Oder's circus, with which he traveled through South America, Central America, and Mexico. Upon returning to the United States he associated himself with Dan Rice. He was, during his long career, a member of most of the important circus companies, and in following his occupation he visited nearly every civilized country of the world. He mastered several foreign languages, won considerable fame, and made a comfortable fortune, which enabled him to retire from active work several years ago. The old clown was married three times, but his wives are now all dead. He leaves two sons, who, if they can furnish proofs of their identity, will come into a fortune of about $60,000. The remains were taken on Wednesday, to McKeesport, Pa., where they were buried in Versailles Cemetery.

Sol Rice, of the business staff of Forepaugh and Sells Brothers' Circus, died in Boston, May 31, of scarlet fever, aged twenty-five. The deceased was very well known in the profession, having been associated as advance agent with Henry E. Dixey, Bancroft, the magician, Amy Lee, The Sporting Duchess, The Highwayman, and the Girard Avenue Theatre, Philadelphia. He was very popular, and his sudden death will be a shock to his many friends. He is survived by his mother, who resides in Philadelphia, where his remains will be interred.

Matt J. Flynn died in Chicago on May 24, aged fifty years. He made his stage debut in 1872 as a vaudeville performer, and later played in partnership with Sidney J. Ensor. Still later he was seen with his wife, Mlle. Zittella, and then, joining with Phil Sheridan, went into the management of burlesque companies, their City Sports achieving a national reputation and earning a great deal of money. About three years ago they dissolved partnership and Mr. Flynn had since directed his own company, the Big Sensation. His widow survives.

Colonel Fred Woods, an animal trainer connected with P. J. Munday's company, died at Owensboro, Ky., on May 24 of pneumonia. Colonel Woods was born in England forty years ago. He came to America and was employed as a trainer at Bostwick's Zoo, in Boston, in 1896. He remained in Mr. Bostwick's employ until this Spring, when he was engaged by Mr. Munday to take charge of his collection of animals. The remains were buried in Elmwood Cemetery, Owensboro, by the members of the Munday organization.

Frank J. Gorman, last season a member of the A Stranger in a Strange Land company, died at Bellevue Hospital, New York City, on May 26. The remains were buried on Friday by the Actors' Fund in the Fund plot in the Cemetery of the Evergreens.

Frank Gorman, last season with the A Stranger in a Strange Land and The Little Minister companies, died Sunday, May 26, from a complication of diseases, at Bellevue Hospital.

Jonathan Mills, father of Madeline Merli and Louise Marcello, died at his residence in this city May 21. He had won fame as an inventor of milling machinery.

ENGAGEMENTS.

Charles Kent, with James K. Hackett.

J. C. Marlowe, to replace Albert Hart in The Casino Girl.

A. M. Keller and Alma Viva Keller, with Ethel Tucker Stock company for the Summer.

Neva Harrison has been engaged for the part of Fan Fan in Two Little Vagrants for next season. This will make the third season for Miss Harrison in this role. She leaves the city for Nantasket Beach, where she will remain during the Summer months with a party of Boston friends.

E. M. Le Roy, Arl Egleston, Walter M. Ebel, Charles W. McMahon, and J. J. Moore, with Perry, Odell and Doc's Comedians for next season.

Dorothy Lewis, to originate a leading role in Hart and Callahan's new production, Pennsylvania.

Hattie L. Richmond, with Watson's Big Show for next season.

C. W. Goodrich and Camilla Crume, for A Gambler's Daughter.

Samuel Collins, to play Li in San Toy next season.

Mrs. Samuel Charles, for Way Down East next season.

For the George F. Knowles Opera company, playing a Summer season at the Lyric Theatre, Washington, Pa.: George F. Knowles, Clayton Ferguson, Charles Renwick, Harry Dickeson, William H. Grimke, Harry St. Clair, Camille Beall, Bessie Rowena Campbell, Josephine Claremont, Fred E. Perkins, and Madame Rita Beauregarde. The company is under the management of F. R. Hallam, lessee and manager of the Lyric. The season will open June 17.

Arthur William Row, with Frank Keenan in The Hon. John Grigsby.

The Trocadero Quartette, for Put Me Off at Buffalo.

Bert W. Wallace, for Lorna Doone.

Grace Dudley, for Florodora, to understudy Edna Wallace Hopper.

Lillian Schovelin, with the stock company at the Baker Theatre, Rochester, N. Y.

Arthur Barr, as scenic artist for the Lyceum Theatre, Albany, N. Y.

C. L. Waite, as business-manager, for the Summer, for James R. Waite.

Sallie Fisher and Marie Cahill, by Frank L. Perley, for the Chaperons.

Gus P. Thomas, as second comedian of the Garden Theatre opera at Cleveland, O.

Helen Merrill, for The Strollers.

Harry B. Etting, for The Convict's Daughter for next season.

James Lackaye, re-engaged with Arthur Sidman for York State Folks.

George Mack will play his old part of Shaver in the Strickland's My Friend from India company this Summer.

BORN.

CAMERON.—A daughter, to Mrs. Reginald Stuart Cameron (Gertrude Coghlan), at Fort Hamilton, Staten Island, on May 19.

ELIOT.—A daughter, to Mr. and Mrs. Robert Eliot, in Brooklyn, on May 25.

ROBISCH.—A son, to Mr. and Mrs. John C. Robisch (Mayme Childress), in Chicago, Ill., May 29.

MARRIED.

FLOYD-HAWKINS.—Walter Floyd and Florence Hawkins, on May 23.

DIED.

BAKER.—Marie Morosini Baker, in Chicago, Ill., May 17, aged 48 years.

FLYNN.—Matt J. Flynn, in Chicago, Ill., on May 24, aged 50 years.

GORMAN.—Frank J. Gorman, in New York City, May 26.

HERNE.—James A. Herne, in New York City, June 2, of pneumonia, aged sixty-one years.

MILLS.—Jonathan Mills, in New York city, May 21.

RICE.—Sol Rice, in Boston, May 31, of scarlet fever.

WELSER.—Samuel R. Welser, in Pittsburg, Pa., May 27, of paralysis, aged 85 years.

WOODS.—Fred Woods, at Owensboro, Ky., May 24, of pneumonia, aged 40 years.

Horsford's Acid Phosphate.

If you have smoked too much, spirits depressed and sleep disturbed, take half a teaspoonful in half a glass of water just before retiring. Brings quick relief.

The Gentlewoman's Perfume
TRADE
SUPREME VIOLET
MARK.

THE quintessence of freshly picked Russian violets. A single drop equals in fragrance a bunch of flowers. $1.50 per oz. of druggists (only) or by mail. *A dainty sample for 6 cents to cover postage and packing.* Mention this paper.
THE STEARNS EXTRACT CO., - Detroit, Mich.

PLAYS and SKETCHES.

Barney Gerard and Adolfo Pierra will negotiate for the production of a powerful five-act melodrama (France period 1850); a domestic comedy-drama in four acts; a one-act comedy for six characters; a one act play for four characters, both suitable as curtain raisers for stock companies or vaudeville; and two refined comedy sketches. Adaptations of French or Spanish plays made, also dramatizations of popular novels. Address
BARNEY GERARD, 258 Delancey St., City.

CURRENT AMUSEMENTS.

Week Ending June 8.

Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.). Closed Sat. Eve., June 1.
OLYMPIC (3292 Third Ave., nr. 150th St.). Closed Sat. Eve., May 25.
HARLEM OPERA HOUSE (209-211 West 125th St.). Closed Sat. Eve., May 11.
HURTIG AND SEAMON'S (209-211 West 125th St.). Vaudeville.
PROCTOR'S (125th St., nr. Lexington Ave.). Continuous vaudeville—2.00 to 10.45 p. m., also The Woman Hater—12 plus 12 plus 1 to 12 Times.
KEOGH'S (97th St. and Lexington Ave.). Now building.
ST. NICHOLAS GARDEN (66th St. and Columbus ave.). Third season of Kaltenborn Orchestra—Beginning Sat., June 1.
CIRCLE MUSIC HALL (Broadway and 60th St.). Closed.
TERRACE GARDEN (59th and 58th Sts., nr. Lexington Ave.). 2d Week of El Capitan.
MAJESTIC (Eighth Ave. and 58th St.). Now building.
PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.). Continuous vaudeville 2.00 to 10.45 p. m., also The Guv'nor.
CARNEGIE HALL (Seventh Ave. and 57th St.).
COLONIAL (1564 Broadway and 164-170 West 47th St.). Now building.
NEW YORK (Broadway and 45th St.). The King's Carnival—8th Week—25 to 32 Times.
CHERRY BLOSSOM GROVE (Broadway, 45th and 44th Sts.). Opened Mon., May 27—Vaudeville every evening, irrespective of weather.
CRITERION (Broadway and 44th St.). Julia Marlowe in When Knighthood was in Flower—21st Week 145 to 151 Times.
BERKELEY LYCEUM (23 West 44th St.). Closed.
VICTORIA (Seventh Ave. and 42d St.). Closed Sat. Eve., May 4.
REPUBLIC (256-258 West 42d St., adjoining the Victoria). Closed Sat. Eve., May 25.
HAMMERSTEIN'S PARADISE GARDEN (Northwest cor. of 42d St. and Seventh Ave.). Opened Tues., May 28—Fully protected glass enclosure—Vaudeville concerts nightly.
AMERICAN (Eighth Ave., 42d and 41st Sts.). Henry Greenwall Stock in Rosedale.
MURRAY HILL (Lexington Ave. and 41st St.). The Prince of the World.
BROADWAY (Broadway and 41st St.). Closed Sat. Eve., May 11.
MENDELSSOHN HALL (113 West 40th St.).
EMPIRE (Broadway and 40th St.). Closed Sat. Eve., June 1.
METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.). Closed Mon. Eve., April 29.
CASINO (Broadway and 39th St.). Florodora—30th Week—228 to 235 Times.
KNICKERBOCKER (Broadway and 38th St.). Closed Sat. Eve., May 25.
HERALD SQUARE (Broadway and 35th St.). The Brixton Burglary—3d Week—17 to 24 Times.
GARRICK (35th St., east of Sixth Ave.). Captain Jinks of the Horse Marines—18th Week—139 to 146 Times.
HAMMERSTEIN'S DRURY LANE (322-332 West 35th St. and 311-321 West 34th St.). Now building.
KOSTER AND BIAL'S (145-149 West 34th St.). Vaudeville every afternoon and evening.
SAVOY (112 West 34th St.). Closed for fourth time of current season Sat. Eve., March 23.
MANHATTAN (1285-1287 Broadway). Closed Sat. Eve., April 27.
THIRD AVENUE (Third Ave. and 31st St.). Closed Sat. Eve., April 27.
BIJOU (1239 Broadway). Closed Sat. Eve., June 1.
WALLACK'S (Broadway and 30th St.). Closed Sat. Eve., June 1.
DALY'S (Broadway and 30th St.). Closed Sat. Eve., June 1.
WEBER AND FIELDS' (Broadway and 29th St.). Closed Sat. Eve., April 20.
COMIQUE (Broadway and 29th St.). Closed Sat. Eve., Dec. 29.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous vaudeville—12.30 to 10.45 p. m., also Lost, Strayed or Stolen.
GARDEN (Madison Ave. and 27th St.). Closed Sat. Eve., June 1.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 27th and 26th Sts.).
MINER'S (312-314 Eighth Ave.). The Hot Air Club.
MADISON SQUARE (26th St., nr. Broadway). William Collier in On the Quiet—17th Week 132 to 139 Times.
LYCEUM (Fourth Ave., bet. 23d and 24th Sts.). Closed Sat. Eve., April 13.
EDEN MUSEE (23d St., nr. Sixth Ave.). Figures in Wax, Concerts and vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.). Continuous vaudeville—12.30 to 10.45 p. m., also Confusion.
GRAND OPERA HOUSE (Eighth Ave., and 23d St.). The Silver King.
IRVING PLACE (Southwest cor. 15th St.). Closed Wed. Eve., May 8.
FOURTEENTH STREET (14th St., nr. Sixth Ave.). Closed Sat. Eve., May 25.
KEITH'S (East 14th St., nr. Broadway). Continuous vaudeville 12.00 to 11.00 p. m.
ACADEMY (Irving Place and 14th St.). Closed Sat. Eve., May 18.
TONY PASTOR'S (141-147 East 14th St.). Continuous vaudeville 12.30 to 11.00 p. m.
DEWEY (126-132 East 14th St.). Closed Mon. Eve., June 3.
GERMANIA (147 East 8th St.). Closed Sun. Eve., May 19.
LONDON (225-227 Bowery). The Dainty Parisians.
PEOPLE'S (199-203 Bowery). The Hebrew Drama.
MINER'S (163-167 Bowery). The Gay Girls of Gotham.
THALIA (46-48 Bowery). The Hebrew Drama.
WINDSOR (45-47 Bowery). The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176-194 Montague St.).
PARK (383 Fulton St.). E. S. Spooner Stock in Caste 17th Week of season.
HYDE AND BEHMAN'S (330-332 Adams St.). Closed Mon. Eve., June 3.
NOVELTY (Driggs Ave. and South 4th St.). Closed Mon. Eve., May 13.
GRAND OPERA HOUSE (Elm. Pl., nr. Fulton St.). Closed Sat. Eve., June 1.
PAYTON (Lee Ave., opposite Taylor St.). Corse Payton Stock in Eagle's Nest.
UNIQUE (194-196 Grand St.). Closed Thur Eve., May 9.
LYCEUM (Montrose Ave. and Leonard St.).
CRITERION (Fulton St., opposite Grand Ave.). White Cats Vaudeville.
AMPHION (437-441 Bedford Ave.). Edward C. Brennan Stock in Naval Engagements.
STAR (391-397 Jay St., nr. Fulton St.). The Saratoga Chips.
COLUMBIA (Washington, Tillary and Adams Sts.). Closed Sat. Eve., May 18.
GAYETY (Broadway and Middleton St.). Closed Sat. Eve., May 25.
BIJOU (Smith and Livingston Sts.). Closed Sat. Eve., May 11.
MONTAUK (585-587 Fulton St.). 4th Week—Castle Square Opera Company—Il Trovatore and The Bohemian Girl.
PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Ave.). Closed Sun. Eve., May 26.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.). Vaudeville every afternoon and evening.
POLLY (Graham Ave. and Debevoise St.). Now being completed.

AT THE THEATRES.

Murray Hill—The Prince of the World.

Drama in a prologue and three acts, by Hal Reid and Bertha Belle Westbrook. Produced June 3.

Prologue.

Simeon	Hal Reid
Caiaphas	Louis Von Wiethoff
Judas Iscariot	Logan Paul
Peter	O. E. Collins
Pontius Pilate	Harrison Armstrong
Barrabas	Alfred Hollingsworth
Linneus	Herbert Prior
Judith	Bertha Belle Westbrook
Herodius	Ann Fairchild

Play.

Caesar	Hal Reid
Galba	Alfred Hollingsworth
Peter	O. E. Collins
Appolus	J. Hooker Wright
Taurus	J. Montgomery Irving
Demetrius	Logan Paul
Tygellinus	Harrison Armstrong
Lucius	Herbert Prior
Faon	Louis Von Wiethoff
Judith	Bertha Belle Westbrook
Rubria	Ann Fairchild
Magdella	Frances Starr
Diana	Virginia Russell

Saturday night saw the close of the Henry V. Donnelly Stock company's third season of success at the Murray Hill Theatre, and yesterday afternoon Hal Reid and his company presented there, for the first time, a new religious play, entitled The Prince of the World. The production is on for a run.

Mr. Reid and Bertha Belle Westbrook are the authors of The Prince of the World. It is a play that comes as a natural result of the success of several religious plays. The Prince of the World is a copy, in many respects, of Quo Vadis, but its incidents and most of its characters are new, and it has a plot that is all its own. On the programme appears this line: "The authors offer an apology for any liberties taken with history for the sake of the drama." That sentence disarms criticism of the numerous inaccuracies shown in the play, but it makes one wish that the authors had taken more liberties and provided a better drama. The scenes are well enough contrived, the speeches are, for the most part, well written, and the characters are well drawn; but the story is obscure, tedious and to no purpose.

In the prologue is shown the enmity of the Romans for the Christians. Various Biblical characters are introduced, and without any regard for historical truth they are made to say the words and do the deeds by which they are best remembered. Judas Iscariot receives the silver for betraying Christ, Barrabas is brought in and condemned, and at the sound of a cock's crow the Apostle Peter denies his Lord. The prologue is a jumble that means nothing and leads to nothing. In the play itself the action is supposed to begin seventeen years after the time of the prologue. The Emperor, Caesar, loves Judith, a Christian, daughter of Simeon of Bethany. Judith is also loved by Tygellinus. She repulses the amorous advances of Caesar and he orders that she be thrown into a den of lions. When she is placed in the cage in view of the audience, and the lions are real—the animals refuse to harm her. The same half dealings with truth that are displayed in the prologue continue through the later scenes. The incidents are nearly all founded upon fact, but they are confused so dreadfully that it is impossible to grasp their meaning. The production was quite gorgeous in scenic display and costuming.

Hal Reid as Simeon, in the prologue, acted with but slight effort to give the character its true worth. He bent nearly double one moment to show that he was sore afflicted with leprosy, and the next moment stood erect and walked naturally. He spoke his lines carelessly, and was theatric in his gestures. As Caesar he was far better in every respect, but he did not by any means get the best out of either of the characters he had himself created. Bertha Belle Westbrook as Judith was fair to look upon and her acting showed careful study and sincere effort. Her impersonation was altogether very satisfactory. The others in the cast who deserve especial commendation are Logan Paul as Judas, Alfred Hollingsworth as Galba, J. Hooker Wright as Appolus, O. E. Collins as Peter, Harrison Armstrong as Tygellinus, and Ann Fairchild as Rubria.

American—Rosedale.

Rosedale, that brings to mind memories of Lester Wallack and his famous company, is the current bill of the Greenwall Stock company at the American. Last evening's audience was a large one. Ralph Stuart offered an even and satisfactory portrayal of Elliot Gray. Lotta Linthicum gave further proof of her ability by a thoroughly finished personation of Rosa Leigh. Nellie Yale as Florence May was gracious and capable. Herman A. Sheldon did striking work as Miles McKenna, and Thomas J. Keogh made an excellent Bunberry Kobb. The Tabitha Stork of Julia Blanc and the Sarah Sykes of Anna Buckley also merit commendation. For next week, the last of the season, the company will be seen in Peaceful Valley.

At Other Playhouses.

CASINO.—Florodora and crowded houses are still synonymous.

CRITERION.—Julia Marlowe in When Knighthood Was in Flower will end her long engagement June 13.

GARRICK.—Ethel Barrymore in Captain Jinks of the Horse Marines is the bill.

GRAND OPERA HOUSE.—The Silver King is here for a week.

HERALD SQUARE.—The Brixton Burglary makes large audiences laugh.

MADISON SQUARE.—William Collier in On the Quiet is the farce-comedy success of the season.

ST. NICHOLAS GARDEN.—The Kaltenborn season of Summer concerts opened here on Saturday evening.

JAMES A. HERNE DEAD.

After battling vigorously for more than three months, James A. Herne, the distinguished dramatist and actor, died at his home in this city on Sunday afternoon, June 2. During the long period of Mr. Herne's illness he many times seemed to have conquered his malady. His splendid constitution held out wonderfully against the attacks of his disease. But at length, weakened by long suffering, he had not the power to rally, and despite every endeavor of his physicians and nurses he passed away. At noon on Sunday he was in great pain and an opiate was administered to him. He fell asleep, and at five o'clock, while still sleeping, he died.

Mr. Herne's illness began in February while he was playing in Sag Harbor in the Middle West. He had a severe attack of the grip, and, relinquishing his role to an understudy, he went to West Baden, Ind., to recuperate. He recovered sufficiently to appear for a few nights with his company in Chicago, but his return to apparent health was only temporary, and he was obliged to give up and come to his home in New York. There, surrounded by the members of his family, he passed the closing weeks of his earthly career.

An account of the dead player's life and of his great service to the American stage was printed in the issue of THE MIRROR dated May 18—when he was lying at his home in a critical condition. By his death the stage has lost a disciple whose earnestness of purpose and unusual qualities made him a prominent, almost a unique, figure. He pictured in the theatre as no other man has done the pathos and the comedy in the lives of poor and humble Americans. No one else studied that field as carefully as did he, and no dramatist ever brought truer types to the stage than did he. He was kindly in his art and kindly in his dealings with his fellow-men.

Mr. Herne's lifetime was precisely sixty-one years and four months. In that time he experienced many phases of life, most of its sorrows and many of its joys. He rose, by virtue of natural gifts and hard, persistent toil, from a very humble position in boyhood to a place of high honor in the theatre. He had many disappointments and periods of ill fortune both as an actor and as a dramatist, but he rose above them, and in the closing years of his life he won the public approbation that he had legitimately earned.

The first wife of Mr. Herne was Helen Western, sister of Lucille Western, whom he married in July, 1866. In 1878 he married Katherine Corcoran, who survives him. Four children were born to them. They are Julie and Crystal, who have appeared on the stage successfully with their father, and Dorothy and James, who are still very young.

Mr. Herne was a member of the Actors' Fund, the Actors' Society, the Actors' Order of Friendship, the Lambs' Club, the Players' Club, and the Manhattan Single Tax Club. Yesterday (Monday) the Actors' Order of Friendship appointed a committee consisting of J. J. Spies, J. Duke Murray, Henry Simon, J. D. Williams, and Monzo Phillips to carry the condolences of the society to Mrs. Herne, and to assist her in arranging for the funeral. It was decided to hold a simple service in the residence, No. 79 Convent Avenue, to-day (Tuesday) at one o'clock, and later to take the remains to Fresh Pond for cremation. Only the family and a few of the most intimate friends of Mr. Herne will be present at the service.

Photo by Rockwood, N. Y.

JAMES A. HERNE.

BOOKS REVIEWED.

WILD CAT LEDGE. By Leon Mead. Published by the Isaac H. Blanchard Company, New York.

Stories of adventure for boys are always in demand, and Leon Mead in his latest book, "Wild Cat Ledge," has done a very fair piece of work in that field of fiction. The adventures which he relates are those that fall to the lot of two boys who accompany an accommodating uncle on a hunting trip. The author weaves in many lessons in woodcraft and sportsmanship in the story, so that it is in a way educational as well as entertaining.

JAMES BOOTH ROBERTS RECOVERED

James Booth Roberts, the oldest actor in America, and President of the Shakespeare Birthday Club, has just recovered from a severe attack of the grip.

PROFESSIONAL DOINGS.

John Arthur Fraser has arranged with Walter Bentley, the English actor-manager, for the production in London, the English provinces, and Australia of his dramas, Robespierre; or, The Reign of Terror, and A Woman's Revenge.

Lilia Vane will sail for Europe next week, she will be the guest of Kate Forsyth while in London.

Edwin Mordant closed a successful special engagement at the Columbia Theatre, Newark, N. J., on May 25, and left immediately for his home in Baltimore, where he will spend the Summer. Mr. Mordant will be featured next season in The Fatal Wedding. During the season of 1902-03 he will begin a starring tour in several romantic plays, preparations for which are already under consideration.

Arthur B. Harris, scenic artist, and wife, who toured the Continent for two months, returned on the *St. Louis*.

A daughter was born to Mr. and Mrs. Robert Elliot on Saturday, May 25. The baby has been named Beryl.

Harry A. Smith will sail for London June 11.

Kathryn B. Roberts, of Murray and Mack's company, is rapidly recovering at her home in Brooklyn from a serious illness.

Sheridan Block, who has won success in leading roles with Richard Mansfield, will return to this city June 10.

Madame Janauschek is still at Saratoga and is recovering slowly from her long illness.

The trial of the suit brought by May Duryea for a share of the estate of the late Dr. William Langdon Simpson began in Boston yesterday.

Hollis E. Cody is ill with scarlet fever at his residence in this city.

F. C. Stein will produce the coming season the play, To the North Pole, featuring Isabel Pitt Lewis.

In the Eleventh District Court in this city yesterday, James A. Barnes, through his attorney, Colonel J. F. Milliken, recovered a judgment against Elmer Tenley and Teddy Simonds for $200, the balance due on Mr. Barnes' sale to them of a comedy entitled A Horseshoe.

Gertrude Norman, who has played Inez in In the Palace of the King with Viola Allen during the past season, will sail for London on Saturday. She will spend the Summer in England and on the Continent.

The police stopped on Sunday night the performance of an anarchist play called Lex Garibaldino at Clarendon Hall. The play was given for the benefit of the family of the late Gaetano Bresci, who shot King Humbert of Italy.

A revival of Around the World in Eighty Days is planned by W. A. Brady.

Puccini, the composer, is said to be making an operatic version of Madame Butterfly.

A son was born to Mr. and Mrs. John C. Robisch (Mayme Childress) in Chicago, Ill., May 29.

Edgar L. Davenport has closed his season with Viola Allen and will be in the city for a few weeks. Mr. Davenport does not continue with Miss Allen next season.

Harry Corson Clarke closed his long and prosperous season in What Did Tomkins Do at Portland, Ore., last Saturday night. The company disbanded there and Mr. and Mrs. Clarke left at once for New York, where negotiations, which have been pending for some time, will at once be concluded for Mr. Clarke's Broadway appearance in the early Fall.

E. D. Stair has acquired, with several others, the control of the Detroit *Journal*.

Florence Hawkins, of the Ward and Vokes company, and Walter Floyd, of The Dairy Farm, were married on May 23.

Helen West, who has been touring successfully in concerts, has returned to town and may soon appear in musical comedy or in vaudeville.

Marie Lamour arrived in town last week, after a successful starring tour in A Wise Woman, and will spend some months in New York.

Matthews and Bulger, under the management of Broadhurst and Curry, will open their next season on Aug. 15.

The Village Postmaster is proving a success at the Great Northern Theatre, Chicago.

Frank E. Farnsworth, a hypnotist, and Clifton E. Trask, who were concerned in the accidental death recently of a hypnotic subject named Bolton, have been exonerated in the court of Woonsocket, R. I., from the charge of manslaughter that was brought against them.

IN SUMMER PLACES.

Mr. and Mrs. William Marble, Jr. (Josephine Fox) are at their home, Benton Harbor, Mich., for the Summer.

Martha Morton is at her Summer home in the Adirondacks, where she is completing the play that Ada Rehan will produce next season.

Mr. and Mrs. George H. Adams and their daughters Tonina and Lily Adams, are at Atlantic City.

Manager Charles Burnham, of Wallack's, will summer in the Adirondacks, paying first, however, a visit to the Pan American.

Clayton Legge will sail on the "Etruria" next Saturday to visit his relative, Lord Middleton, in the Highlands of Scotland.

Little Fredericka has closed with the Corse Payton Stock company, and will go to Atlantic City with her mother, Mrs. Ida Going, who has an engagement there for the Summer.

Elsie De Tourney is at Lake Minnetonka, Minn. She will come to New York July 15.

Mr. and Mrs. Giles Shine (Lavinia Shannon) will summer in Washington, the home of Mrs. Shine's parents.

Orson M. Dunn, for several seasons with the Bennett Moulton company, will spend his Summer vacation, as heretofore, in Europe.

Charles J. Ball left last Sunday for his annual Summer vacation in the Maine woods.

THE ELKS.

Dubuque, Ia., Lodge, No. 297, is preparing a unique entertainment to be given at the Schuetzen Park in July, probably during the week 21-27. Local and imported talent will present Midway attractions and vaudeville performances.

Madison, Wis., Elks have closed a deal whereby they come into possession of an attractive corner lot. They will erect a handsome club house shortly.

George Reif, Jr., District Deputy of Eastern Tennessee, assisted by the officers of Chattanooga, Tenn., Lodge, No. 91, installed a new lodge at Rane, Ga., May 22.

Owensboro, Ky., Elks' Street Fair closed May 25, after a most successful week, the profits amounting to more than $3,000.

Maysville, Ky., Lodge, No. 764, was instituted May 29 by Cathiest, Ky., Lodge, with thirty-five charter members, the officers are: Exalted Ruler, W. H. ... Wadsworth; Esteemed Loyal Knight, T. M. ... Esteemed Leading Knight, George Brown; Esteemed Lecturing Knight, W. E. ... Tyler, J. H. ... Trustees, T. A. ... D. ... J. C. Buckley; Esquire, Dr. P. G. ... James Guard, Joseph Evans, Chaplain, Charles ... Rosemann. After the installation a banquet was spread at the new Central Hotel.

COMPANIES CLOSING.

The Flats ... June 2.

Stanley ... at Washington, N. C., June 2.

At Valley ... June 8.

The ... closed a successful season of ... weeks at Appleton, Wis., June 1. Next season ... company will be ... ended ... will be made.

... Mac ... season will ... Mich.

... When We Were Twenty One ... Buckley, Manager.

THEATRES AND ROOF GARDENS.

Tony Pastor's.

Mark E. Swan and company are the topliners in his playlet, A False Alarm. Others are Jess Dandy, Coakley and Huested, Emerson and Omegn, Herbert and Willing, Harry Thomson, Mack and Armour, Claflin Sisters, Klein and Herring, Matt and Josie Schaefer, Marion and Dean, Lyons, the travel views, and the vitagraph.

Keith's Union Square.

The headliner is Ralph Johnstone. Mr. and Mrs. Arthur Sidman continue another week, presenting A Bit of Real Life. Others are Sydney Grant, the Strakosch Opera company, Smith and Fuller, Bessie Lamb, Elsecta, Dean Edsall and company, Kelly and Kent, John Healy, and the biograph.

Proctor's Twenty-third Street.

The comedy, Confusion, will be this week's bill with the Proctor Stock company. A curtain-raiser, Into Darkness, is presented for the first time on any stage, having been postponed at the Fifth Avenue last week. Numerous variety specialists will be found between the acts and before the comedy.

Proctor's Fifth Avenue.

The musical comedy, Lost, Strayed or Stolen, is to be produced this week by the musical contingent of the Proctor Stock company. The variety features will include Charles T. Ellis and company, Lizzie and Vinie Daly, Irene Le Tour and Zaza, the kalatechnoscope, and many more.

Proctor's Palace.

The Proctor Stock company presents The Guv'nor and The Elder Brother. The variety numbers interpolated are of an uncommonly attractive order.

Proctor's 125th Street.

The Woman Hater is presented by the stock company. The variety turns to be seen between the various acts are of standard quality.

Koster and Bial's.

Colombini, lightning change artist, is the star attraction. He will enact two plays, in each of which he portrays eleven or more different characters. He will also give imitations of great musicians. Second on the programme will be Edmund Hayes in A Wise Guy. Others are Mazuz and Mazett, A. O. Duncan, Dorothy Neville, Bates Musical Trio, Purvis and Darrell, West and Williams, Dorothy Walters, Sallie Stembler, and Miles and Raymond.

Cherry Blossom Grove.

The second week of the season shows nearly the same bill as the first. The chief novelty is the American debut of La Therese. Other numbers are Les Maintzoffs, Les Dumonds, Les Edoardos, Everhart, the Agios Trio, Max Waldon, the Prosper Troupe, Blocksom and Burns, William Gould, Dorothy Morton, Gehrue and Ford, Brothers Webb, Emma Carus, Les Belles Cascadeuses, Madge Fox, Ernest Hogan, and Marwig's ballet.

Paradise Gardens.

The opening bill of last week is continued intact, showing the Molinsso Salvaggis, Eleanor Falk, Gillett's dogs, Johnson and Dean, the three Avoles, Mlle. Proto, Morton and Elliott, the Toozoonin Arabs, the three Yoscarys, the Gainsborough Octette, Polk and Collins, Hickey and Nelson, Edna Burchell, and Robertus and Wilfredo.

Hurtig and Seamon's.

Lottie Gilson is the principal attraction, while others are James Thornton, Mr. and Mrs. Mark Murphy, Libbey, Trayer and Bruno, Jeannette and Shaw, Al. Bovet, Warren and Blanchard, the Alsatian Four, and Allen and Thomas.

New York

The burlesque, The King's Carnival, is retained for the stock company. In the olio are Dan McAvoy and company, Billy Link, Gehrue and Ford, and Marwig's ballet.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—The Gay Girls of Gotham are the week's announcement.

LONDON.—The Dainty Parisians are billed for the week. Last evening Manager J. H. Curtin and Treasurer Edwin A. Bull had their annual benefit and offered a big bill of prominent volunteers.

MINER'S EIGHTH AVENUE.—The Hot Air Club once again regales the city.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Mr. and Mrs. Arthur Sidman, now making their farewell vaudeville tour, opened a fortnight's local engagement in their familiar, always welcome little play, Back Home. Their hit was the same old one, just as complete as when the act was new and just as thoroughly earned. Vaudeville has never known a prettier sketch than Back Home, and it probably never will. The honest American humor of it, too, is delightful, and none of it could be played better than it is by these charming actors. Besides, it is a positive treat to see an act staged with the painstaking thoughtfulness and care that mark the mounting of Back Home. Next season Mr. and Mrs. Sidman are going into the legitimate with Mr. Sidman's new play, York State Folks, which, by all accounts, promises to turn out a winner, and so vaudeville may make up its mind to lose these fine players unless they consent to put in a bit of their vacation time in the old familiar paths. Sager Midgely and Gertie Carlisle made a hit in their laughable kid sketch, which seems to get funnier as the days go by and which was hailed with joy by the house. Mr. Midgely is irresistibly absurd as the yokel youth, and Miss Carlisle is dainty and pretty. The Jennie Eddy Trio were other heavy scorers, taking many well deserved calls for their neat coon songs. L'Argentina danced gracefully in many wondrous colored lights and showed a beautiful stage setting. Harriet Avery Strakosch and her company of three singers dealt out a medley of grand opera selections which, though fairly well done, were not in key with "continuous" purposes and excited amazement rather than admiration. The two men were appareled in conventional garb of the Middle Ages, one woman wore gypsy clothes, and the other had a modern gown—an extraordinary combination at best. Jack Norworth sang very well indeed and told some palatable yarns in acceptable, if none too easy, style. Gilbert and Goldie enjoyed their accustomed success, although their act is not as amusing as it was last season and has much ancient material. Snyder and Buckley put in their popular musical skit with telling effect. Odetta and the Four Rentons, one of whom looks like Ed Chrissie, offered a queer hodgepodge of comedy, acrobatics and dancing, that seemed rather unnecessary. They used a rural interior set that nearly conflicted with Mr. Sidman's, and they had snow outside the window and none outside the door. Practically nothing is made of the matter in hand, it is all inconsistent and undramatic, and Odetta's dances, one man's ladder tricks and another's "rube" acting might go better without the singular setting. Other numbers were Laredo and Blake, Carleton and Terre, Leah Russell, the Nizarras, the stereopticon, the biograph, and Baby Beatrice, a mental prodigy whose self-composure and assistant were only more marvelous than her memory. Business big.

TONY PASTOR'S.—Carrie Scott made her American reappearance and enjoyed a cordial welcome from big houses. During her lengthy absence on foreign strands Miss Scott has somewhat improved in her ever-engaging work, but the songs that she offered were mostly of olden vintage and went only because she sang them. Yet such a favorite is Miss Scott at Pastor's that even were she to warble the melody that precipitated the demise of the venerable bovine it would probably be hailed with glee. She was assisted by a trim little pickaninny who, in the costume of an English band leader did a creditable drum major specialty in spite of his impossible name, Baby Monk. The Willis Troupe made their first appearance at this theatre, and their excellent musical act scored the same hit as it had at Keith's and the Proctor houses. It is a very pretty specialty, the music offered is of admirable quality, and the five members of the troupe are presentable folk. Jane Courthope, assisted by Charles Forrester and Harriett Jocelyn, contributed Michael Norton's playlet, It Might Have Been, which assuredly might have been better adapted to the appreciation of the Pastor clients, who do not want so much of seriousness all at once. The act is well played, however, and made a tolerable impression. Mr. and Mrs. Nell Litchfield came out with a new arrangement of their familiar turn, Down Home at the Farm, and managed to please. The other features are all acceptable and will no doubt serve them well for a long time. J. Knox Gavin and Jennie Platt returned once more in their gypsy sketch, which met its usual hearty reception. They have brightened the act in many places and have figured out a novel and picturesque stage setting that is a distinct improvement. The opening scene, all played in a dull, amber light, was very effective. As always, their fine singing took a generous share of the favor. Pearl Inman and Evelyn Walker were seen in a rather conventional sister act which made only a moderate scoring and might be vastly bettered. Al. Clements and William J. Burke showed a somewhat novel idea in a singing act. One, sitting in a box and pretending to be drunk, waxes disorderly and bothers the other by insistent applause. A humorous altercation ensues and the troublesome one is put out by the ushers. So well is the trick worked that many in the audience did not grasp the point until the ejected comedian appeared upon the stage. Daly and Devere had a new sketch, The Janitor, by E. Conroy, and made it go with a good show of approval. Much of the humor does not exactly radiate happiness, but it was well acted for the most part. De Biere put in a few efforts in comedy juggling with fair effect. The De Muths offered a good dancing act, and the others were Terrill and Simons, Morris and Blaine, the travel views, and the vitagraph.

PARADISE GARDENS.—Oscar Hammerstein opened his new enlarged roof-garden last Tuesday evening with success. It proved to be a marvelous place, fully realizing all the noble promises that had been made for it. The Venetian Terrace of last Summer had entirely disappeared and, in its stead, had been reared a new roof-garden that covers the tops of both the Victoria and Republic theatres. A large stage is at the eastern end of the combined roofs, and over the Victoria is built an immense auditorium of comfortable seats, protected by a roofing of glass held by steel framework and so arranged that the sides may be opened in warm weather to let the wind blow through. This crystal covering practically extends over the entire Victoria Theatre, and the western end of it is wide open. A broad stairway leads from this section up to the top of the Republic, where is a spacious platform that has tables and chairs set about, and a little pond of real water wherein disport sundry truly live ducks, not to mention a couple of property boats, one labeled "*Shamrock III.*" Also there is a real water wheel that works, and a beautiful more or less arabesque arch with illuminated panels of stained glass that artistically disguises the customarily uninspiring institution known as a fire escape. Over the duck pond there is a pretty rustic bridge that takes one up to a still higher platform that boasts a Hollandish village with a little cottage, a practicable windmill, a cow-shed with property cow peering out at window, and a vegetable garden containing sprouting cabbages, potatoes and all that sort of thing. By some extraordinary trick of science or of luck the acoustics of this big auditorium seem almost perfect, for one sitting away outside on the platform over the Republic may hear distinctly the words spoken on the distant stage. The two thousand or more persons that thronged the place on the opening night walked about in wonderment and unanimously doffed their caps to the genius of the irrepressible Mr. Hammerstein, whose resourceful mind had devised the whole thing and whose masterful brain had superintended its realization. There is probably nothing anything like it in the world, certainly nothing anywhere near it in this country, and it cannot fail to be a joyous retreat for New Yorkers during the hot spells that are bound to come before next Winter. Mr. Hammerstein had not banked alone upon his wondrous village, farm and pond, for he offered on the stage a most excellent vaudeville bill. The bright particular feature of this department was a new specialty called The Sunny South, in which dainty Eleanor Falk and more than twenty girls sang and danced with consummate grace and no end of vim with the aid of stunningly good stage-management by Ned Wayburn. Johnnie Page, the rubber-ball comedian, was billed as Miss Falk's partner, but he didn't appear until she had earned three calls, and then he did only his familiar old acrobatic dancing. Miss Falk's hit was pronounced, and she deserves credit for having greatly improved her work. Heretofore her strong feature has been a peculiar Japanese fall that, while well enough now and then, became painfully monotonous when done all the time. But now she has varied the programme and proved that she is not alone one of our most agreeable singers but a very clever all-around dancer as well. Another novelty was the Gainsborough Octette, which, of course, every one suspected would be an imitation of the Florodora Sextette, but which turned out to be quite different. Devised by the versatile Mr. Hammerstein, it introduced Lillian Walbridge, Florence Reida, Catherine Ingnoff, Zadora Porter, William H. Smith, W. C. Duesing, S. P. Vernon, and A. B. Adamini, who, arrayed in picturesque court costumes, went through a sort of stately gavotte to much applause. Then there were Gillett's dogs, which scored prodigiously in many evidences of sagacity, especially in playing a tune on sweet-toned bells. The Three Yoscarys loomed up once more in their amazing acrobatics, and the Toozoonin Arabs made a hit in their whirlwind gymnastics. Hickey and Nelson returned to town to show that their quaint act has lost none of its electrical comedy and curious eccentricity since they were here with My Lady. Polk and Kollins put in their regulation success in splendid banjo work that captivated the crowd. The Molinso Salvaggis, imported from Italy, did a series of fetching dances, and the Three Avoles returned from Europe and xylophoned as only they can. Louis M. Granat whistled as usual miraculously, Robertus and Wilfredo contributed some fine equilibristic work, and Morton and Elliott, Edna Burchell, Johnson and Dean, and Mlle. Proto filled out the big bill. By all indications Mr. Hammerstein is in for another success up in the air on top of his theatres.

CHERRY BLOSSOM GROVE.—Vastly improved in decoration, with newly covered chairs and gorgeously arrayed attendants, this popular resort on top of the New York was reopened last week for the Summer season. An immense audience crowded the big roof, in spite of a storm, on the opening night and blinked in the glow of myriad electric lamps set in pink-tinted cherry blossom globes. The long bill ran until after midnight and offered a varied list of attractions led by the inimitable Ezra Kendall, whose hilarious monologue went with a rush, as it cannot help doing. Mr. Kendall is gifted with the power to make a prodigious hit even in a place where perhaps half of the audience find it impossible to hear more than a few random words of his discourse for this roof is of such size, shape and doubtful acoustics that talking acts seldom have much of a chance there. But nothing can stay the effervescent humor of the exuberant Mr. Kendall, and he ably held down the first position. The newcomers to local vaudeville were Les Edoardos, four French grotesques, and Marie French, a Parisian serio-comic. Les Edoardos gave a fairly diverting eccentric dancing act with a novelty in the way of a lively dance that introduced a quartette of dummies in feminine attire. They were received with some show of favor. Marie French was less successful. Her small voice was barely audible at a little distance from the stage, her songs were not happily chosen, and her presence was not especially magnetic. Les Dumonds returned from their Western tour and scored again the hit that was theirs a few months ago at the New York. The violinist of this clever trio is a musician of unusual ability and his work was enthusiastically applauded. Everhart came back, after his great success abroad, and once again did most of his truly phenomenal hoop-rolling baffle comprehension. His is not only a marvelous but a beautiful act, and the demonstration that welcomed him upon his entrance was exceeded only by that which rewarded the end of his turn, which is all too short. Ernest Hogan sang a bunch of coon songs with his accustomed art and won approval. He has gauged to a nicety the dimensions of the place, and was the most successful of the singers in making himself heard above the patter of the rain on the glass roof. Max Waldon moved up from Koster and Bial's and repeated his triumph in his clever female impersonations. The Brothers Webb returned to America and won in their amusing clown musical act, which offers some really good music, a thing none too common in such turns. Madge Fox scored in her acrobatic songs, winning as always by the surprising ease of her extraordinary flip-flaps and tumbles. Dorothy Morton sang effectively, as she invariably does, and was heartily encored, but something should have been done to avoid the singing of the same song by Miss Fox and Miss Morton. Blocksom and Burns provided the customary hilarity by their burlesque acrobatics, the Prosper Troupe went through their excellent gymnastics, the Musical Colbys played well and to good returns, and Gehrue and Ford danced capitally. John Ford, though, should not wear with evening dress a vest that belongs with afternoon costume. The Agios Trio, Les Belles Cascadeuses, William Gould, and Marwig's ballet, The Dream of Venus, were the other numbers, all going well. The management of the roof showed distinct improvement over that of last Summer, the one notable fault being in the fact that the turns were designated by letters on the programmes and by numbers on the stage cards, which caused considerable inconvenience to the patrons and is a matter easy to be remedied.

PROCTOR'S TWENTY-THIRD STREET.—The stock company, Division B, presented Pink Dominoes and Our Bitterest Foe, seen aforetime further up town. The performances were of a high order and especially notable work was done by Charles Hawkins, Ralph Dean, George Friend, Lucille Flaven, Carol Arden, Estabrook Galloway, and Bessie Lestina. The vaudeville numbers were headed by Louise Thorndyke Boucicault and James Horne, who repeated in A Proper Impropriety the hit they made the week before at the Fifth Avenue. Mr. and Mrs. Charles T. Ellis scored well in Herbert Hall Winslow's sketch, An Artist's Dilemma, and the three De Rigney Sisters sang themselves into popular favor in capital fashion. The kalatechnoscope and the travel views filled out the time. Good business.

PROCTOR'S PALACE.—George W. Monroe delivered his My Aunt Bridget monologue most effectively. The Doherty Sisters awakened any sleepers that may have been in the audience. These young women, aside from their natural qualifications, deserve to be commended for their constant endeavor toward improvement. The act was encored several times. The Woman Hater, in which the stock company appeared, went fairly well. Charles St. Abbe, who personated Samuel Bundy, Roland Reed's old part, conveyed the humorous intentions of the author and gave a most creditable all round performance. The kalatechnoscope and the travel views also participated.

PROCTOR'S FIFTH AVENUE.—The stock company appeared in The Strange Adventures of Miss Brown, reviewed in another column. A. O. Duncan headed the vaudeville contingent, and his amusing, up-to-date ventriloquism made the usual hit. William Devere, assisted by William Marron, won many laughs in A Chance Acquaintance. Max Cincinnati scored with neat and deft juggling. Barr and Evans, Fritz, Leslie and Eddie, and the kalatechnoscope were the other numbers.

PROCTOR'S 125TH STREET.—J. H. Maccann manipulated his concertinas to the satisfaction of every one concerned. The Althea Twins sang harmoniously and danced nimbly. The comedy, Niobe, was well handled by the stock company, as also was the curtain-raiser, Jack's Uncle. The kalatechnoscope and the views of travel did yeoman service as usual.

KOSTER AND BIAL'S.—Another big bill was offered by Wright Huntington last week, it being headed by the Powers Brothers, who reverted to their memorable cycle act and made the same old hit. The programme had it that they had appeared in this act "by royal command of His Majesty, King Edward VII. at Buckingham Palace, London," and thereby shed a measurable share of glory upon King Edward's judgment in the matter of vaudeville entertainment, for the act is certainly a leader in its line. John D. Gilbert provided a great deal of merriment by his monologue, which went very well and earned a hearty recall. Nearly all of his stories are new, and he illustrates perhaps as well as any other vaudeville performer the art of making points by surprises. He may lead up to a point for some time, but no one knows when the joke is coming, and it invariably hits when least expected, and makes a success. He deserves additional credit for singing no parodies, an evil into which a majority of artists of his class fall with apparent ease. Al. Bellman and Lottie Moore offered a fair sketch in which they proved conclusively that they were better than the material they had to deal with. Their sketch, Hester's Promise, is pretty bad, but it is so well played that it looks almost like a good one, and Mr. Bellman's solos and Miss Moore's dancing won enthusiastic applause. Mr. Bellman wouldn't hurt his work at all by cutting out the very obvious monocle that he wears, and maybe in the hands of a competent writer the act might be altered so as to be worthy of the people that play it. Edmund Hayes and company ran well, of course, in the hilarious skit, A Wise Guy, which seems to go with every kind of audience. Mr. Hayes is an excellent actor, and he was competently supported, although the names of his able helpmates did not appear in the bill. Maxmillian and Shields showed a clever comedy act that scored well and left no room for anything but laughs, unless something might have been done for its ending. The Pantzer Trio made a prodigious hit with contortionist business of as fine a sort as one could imagine, and they more than earned the cordial reception that rewarded their work. Claudius and Corbin presented an admirable banjo act, playing with skill and nicety, and Lottie West Symonds contributed a successful turn as the Irish Countess. Sansone and Delila opened the bill and aroused the audience at once to applause with a splendid equilibristic act that should have had a better place in the programme, for it was worth it. Hamilton Hill sang effectively, and so did Vera King, while Laveile's sagacious canines did the rest. Good houses.

HURTIG AND SEAMON'S.—The headliners last week were Fred Niblo and Kathryn Osterman and company. These artists were favorably received, as were the others on the programme which included Adele Purvis Ouri, Williams and Adams, Wrothe and Wakefield, and Mr. and Mrs. Harry Thorne and company. Louis Hurtig, the treasurer of the house, had a big benefit last night, at which many leading vaudeville stars appeared. This performance was to have marked the closing of the house for the season, but as the business has shown no abatement during the past two weeks and the present demand for seats portends a large Summer patronage, the management has decided to keep the theatre open until July 1 and possibly later.

NEW YORK.—The new burlesque, The King's Carnival, continued to draw enormous houses and to please the populace. Marwig's ballet and a good olio preceded the burlesque and were well received. Improvements are being made constantly in the entertainment, and these are highly appreciated by the many persons who seem to have the New York habit and go to see the bill over and over again.

ACTRESS AND BUSINESS WOMAN.

Photo by Bixby, San Francisco, Cal.

That delightful comedienne, Beatrice Moreland, returned two weeks ago from her most successful Western tour. She is enthusiastic about her delightful trip and the cordial welcome given to her by her large circle of Western friends. In speaking to a MIRROR representative, Miss Moreland said that her plans for the Autumn had not been definitely formulated. In order to take a well needed rest after a very busy season Miss Moreland will take her usual trip to Europe this Summer, and contemplated sailing on the *St. Louis* on June 5 for a holiday of six or eight weeks, but has postponed her voyage until July.

It is pleasing to note that managers are desirous to secure her services again in the legitimate drama. Three offers have already been made to her from prominent Broadway managers for productions in the Fall, none of which Miss Moreland has accepted. She doubtless will resume her vaudeville engagements late in next season, giving a monologue written for her by a leading writer. Joined to Miss Moreland's keen dramatic insight is business capacity of high order.

During her recent visit to California she was fortunate enough to take advantage of the oil boom. Stock for which she paid $1,000 could have been sold by her in two days for $1,500. Her good fortune seemed to increase upon her return to New York, for in the recent Wall Street crisis she kept a level head and realized, it is said, not less than $8,000. Miss Moreland has thereby shown that artistic ability is not always incompatible with shrewd business tact.

The Burlesque Houses.

MINER'S BOWERY.—The Saratoga Chips sauntered over from the Eighth Avenue and enlivened the East Side.

LONDON.—The Black Crook Burlesquers entertained goodly delegations of the regular clients.

MINER'S EIGHTH AVENUE.—The Henry Burlesquers returned to town for a prosperous week.

DEWEY.—Weber's Olympia Burlesquers played at the Dewey last week to good houses. The olio comprised the Hosens, Huested Sisters, Williams and Alcene, Meakin and Rapier, Sheehan and Kennedy, and Falke and Lillian.

DIANA'S EUROPEAN SUCCESS.

Diana, the American mirror dancer, after having played nine months in Europe at the Folies Marigny, Paris; Flora Theatre, Amsterdam; Circus Pfinging, Rotterdam, Mellini Theatre, Hanover, and Central Theatre, Dresden, last month she was the star number at the Winter Garden, Berlin, and for this month is at the Deutsches Theatre, Munchen. Manager A. W. Handy has booked Diana solid for two years, and it will be some time before they see Broadway again.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

The F. F. PROCTOR PLAY-HOUSES.

F. F. PROCTOR, Sole Proprietor and Manager. J. AUSTIN FYNES, General Manager.

Seven Beautiful Theatres Devoted to Refined Continuous Entertainment.

PROCTOR'S 5TH AVE. THEATRE, PROCTOR'S 23D STREET THEATRE, PROCTOR'S 58TH STREET THEATRE, PROCTOR'S 125TH STREET THEATRE, PROCTOR'S NEWARK THEATRE, PROCTOR'S ALBANY THEATRE, PROCTOR'S MONTREAL THEATRE.

F. F. Proctor's Big Stock Co.
Presenting Complete Dramatic and Musical Comedies, Varieties and Novelties.

Address J. AUSTIN FYNES, General Mgr., PROCTOR'S FIFTH AVE. THEATRE, N. Y. CITY.

SILENCE A POLITE NEGATIVE. If you do not receive a reply, it may be because the time is filled; you are therefore advised to write again in four weeks. Do not enclose stamp for reply.

INSTRUCTIONS TO ARTISTS BOOKED: Send open-dated acts must play in one EXACT time at each; billing for newspapers and programmes; and CLEAN PHOTOGRAPHS for LOBBIES TWO WEEKS in ADVANCE OF OPENING DATE AT EACH HOUSE, addressing RESIDENT MANAGER. FAILURE TO COMPLY WITH THESE INSTRUCTIONS WILL SURELY ADVISE TO THE LOSS OF CANCELLATION. REHEARSALS MONDAYS, 9 to 11 o'clock, A. M., SHARP.

AFTER 7 MONTHS IN ENGLAND

MR. and MRS. ROBYNS

("The Mr. and Mrs. Kendall of the Music Halls")
vide English press.

Will arrive home June 5, per White Star liner Majestic. Will return to England in 1902 with our latest one-act comedy,

THE MORNING AFTER.

HAVE SOME IMMEDIATE WEEKS OPEN.

Address care White Rats, N. Y.

WILL M. CRESSY and BLANCHE DAYNE

Don't Forget that THE CORAL STRAND, by Will M. Cressy, is going to be *the* big novelty of the season of 1901-2 in vaudeville. The scenery by Moses and Hamilton, showing a beautiful tropical island. The company: Mr. and Mrs. Harry Thorne, Mr. A. L. Fanshawe, Miss Coral Starr. The play from the Laugh Foundry of Will M. Cressy (No. 22).

Sam Bogdon heard it read and said: "I'll take eight weeks of it." Martin Beck took seven weeks, M. Shea two weeks, Percy Williams three, J. H. Moore two, P. F. Chase, H. W. Williams, J. P. Hill and Jule Delmar one week each.

The following time is yet open. Managers come early and avoid the rush. Consider silence a polite negative. Mention this paper. Sept. 9, 16, 23, Dec. 23, March 2, 9, 16, May 19. Address WILL M. CRESSY, Keith's Theatre, Boston, June 3.

Did you hear what Thomas J. Ryan and Mary Richfield did at Pastor's last week with Mag Haggerty's Father? That was No. 21.

Mr. and Mrs. Edward

ESMONDE

IN VAUDEVILLE.

Presenting Bill Teddie's Reception

George Fuller Golden

FOUNDER

OF THE WHITE RATS OF AMERICA.

James F. Macdonald and Annie Martell

The Refined Vaudeville Artists, presenting Real Comedy with Melodic Singing and Graceful Dancing.

Permanent address, 74 W. 100th St., New York.

CHAS. J. STINE AND OLIVE EVANS

Address White Rats of America,

or 243 W. 34th Street.

A Fellow of Infinite Jest.

JAMES J. MORTON

General Manager
The Great Lafayette Show.

Permanent address,
New York Casino,
Broadway and 39th st.

MR. and MRS. JIMMIE BARRY

In Vaudeville, presenting
MRS. WILKIN'S BOY and A PIPE DREAM.

Address Dingman's Ferry, Pike Co., Pa.

Will consider offers for Farce-Comedy for next season.

CLARICE VANCE

"The Southern Singer."

Unsolicited Criticism.

Clarice Vance came along and made a hit with her personality as well as her songs. As a matter of fact, personality counts for more than voice in her work, for she has little music in her tones and it is her phrasing, rather than the velvet of her voice that counts. She had two new songs which are good, and could have sung more than the traditional three had she been so minded.—*Chicago, New York Telegraph.*

The FOUR HILLS

In a one act Comedy, by John Fowler, entitled
HOME, SWEET HOME.

Open for the coming season. Address N. Y. MIRROR.

Last Season Hanlons' Le Voyage En Suisse Co.

Charles Horwitz

(OF HORWITZ & BOWERS).

Charles Horwitz is the author of the most successful sketches and monologues on the Vaudeville stage. The following acts are from Mr. Horwitz's pen: "Mrs. Murphy's Second Husband," for Gracie Emmett and Co.; "A Stranger Boy," for Howard and Bland; Wesson and Walters in "Her Beauty Doctor"; "A Matrimonial Substitute," for Mr. and Mrs. Gene Hughes; "The Financial Question," for Beatrice Moreland; "The Mystery of the Mortgage," for Henry S. Duey; "Miss Ambition," for Hilda Thomas; "The New Minister," for Mack and Elliott; "An Amer. Duke," for Mr. and Mrs. Tony Farrell, and many others. For terms on sketches, monologues, etc., address

CHARLES HORWITZ, Care Shapiro, Bernstein and Von Tilzer, 45 West 28th St., N. Y.

Mag. Haggerty's Father

Is at **Sayville, L. I.**, for the summer. His success at **Pastor's** Theatre recently was very gratifying, to himself as well as to **Mr. Pastor. Managers** desiring something new in the way of a **headliner** can book **Mag. Haggerty's Father** with safety. **He** will **"make good" anywhere.** Written by **WILL M. CRESSY** and played by

THOS. J. RYAN and MARY RICHFIELD,

PERMANENT ADDRESS, RICHFIELD VILLA, Sayville, L. I., N. Y.

FRED NIBLO

"The American Humorist."

En route for London, England, by American Line S. S. St. Louis.

RE-ENGAGEMENT AT PALACE THEATRE. Address Hotel Cecil, Strand.

THE KEATON'S BUSTER Oh, That Kid.

Address M. BOOM, 51 W. 28th St., New York.

ARTIE HALL

THE ORIGINAL
Georgia Coon Shouter.

Yaas, I jess growed, but I did it in record time.

TOPSY—BRADY'S UNCLE TOM CO.

They have all played the Orpheum Circuit, but the original

JOSEPHINE GASSMAN

and her three Pickaninnies, after their first performance, were re-engaged for five more weeks in California in their new act, Mamma's China Twins. Open time commencing June 10th. Address all communications to CHUB. SULLIVAN, Orpheum, San Francisco.

ARTHUR J. LAMB

Engaged on a Comic Operetta with Harry Von Tilzer.

DOLAN and LENHARR | *DOLAN and LENHARR*
DOLAN and LENHARR | *DOLAN and LENHARR*
DOLAN and LENHARR | *DOLAN and LENHARR*
DOLAN and LENHARR | *DOLAN and LENHARR*

BOOKED SOLID FOR ONE YEAR.

DAN AND DOLLY MANN

With ARCHIE BOYDE in VERMONT.

Season 1901-1902. DANNY MANN, 51 W. 28th St., care Maurice Boom.

"JESS" DANDY

Has several weeks open for Summer Engagements.

FRED NIBLO Congratulate you most heartily. Wish you a pleasant voyage, best of fortune, and a safe return. "JESS."

THE SISTERS HAWTHORNE

IN A NEW AND BEAUTIFUL SONG HIT

LINA LEE.

THE ROBERTS FOUR.

MR. AND MRS. ALLYN ROBERTS. MISS LEONORA ROBERTS.

LITTLE MISS PEARL

Open for coming season. All play parts. Artistic specialties. Farce-Comedy or Comedy Drama. Summer season nearly booked solid in Vaudeville in one week acts. Not plays. "The Doll Maker's Daughter" and "One Day in May." No agents. 26 W. 40th St.

Announcement!

WILLIAM MORRIS'

New Vaudeville Exchange

NOW IN NEW AND SPACIOUS OFFICES,

WITH EVERY IMPROVEMENT IN FACILITIES FOR EXPEDITION OF A CONSTANTLY INCREASING CLIENTELE.

Headliner Department.

SPECIAL ARRANGEMENT WITH

ROBERT GRAU,

BY WHICH ALL HIS ATTRACTIONS WILL BE BOOKED FROM THIS OFFICE.

European Department.

SPECIAL ARRANGEMENT WITH

Emanuel Warner,

OF

RICHARD WARNER & CO.,

BY WHICH ALL THEIR ATTRACTIONS WILL BE BOOKED FROM THIS OFFICE.

TELEPHONE NUMBERS:

General Offices, 4110 18th St. Manager's Offices, 4111-18 Residence, 1991-79

111 EAST FOURTEENTH ST., NEW YORK.

THOUGHT HE HAD MISSED SOMETHING.

Down at Tony Pastor's they have an original way of billing the stereopticon views, which show scenes in all sections of the globe and are programmed by the somewhat poetic appellation, "Occident and Orient." The other day a man who looked like a denizen of Painted Post, N. Y., blew in early and sat him down to see the whole performance. He stayed through the bill and checked off each act on the programme as it came on. Just as things began to repeat he arose and sallied forth to the box-office, where Treasurer Frank Hardiman was calmly gathering the coin of the realm and never dreaming of impending danger. Pounding upon the ticket window sill, he gasped hoarsely:

"I want my money back."

"What for—what's the trouble?" asked Hardiman.

"I paid to see the whole show," was the reply, "an' I ain't seen it."

"Well, go back and wait," said the treasurer. "What's your hurry?"

"No hurry about it," growled the indignant one. "I've seen every blamed act you've got and the show ain't all there. I——"

"Why isn't it all there?" cried Hardiman, becoming alarmed lest something awful had happened behind the scenes. "What's missing?"

"Why, this here team Occident and Orient. I paid to see them same as the rest, and they ain't shown up. I'm stuck, that's all, and I want my coin refunded." Hardiman indulged in a little selected explanation, and the stranger went away, about half convinced and still considerably ruffled in mind. You have to be very careful how you sling college words nowadays.

WEBER AND FIELDS IN UNCLE TOM'S CABIN.

Inspired no doubt by the prosperity of William A. Brady's revival of Uncle Tom's Cabin, Weber and Fields decided last week that they would put on a burlesque of this immortal work next Autumn. Edgar Smith is already dallying with the dialogue, and John Stromberg is said to be immensely delighted by the practically unlimited opportunities for appropriate coon songs. The cast will be a formidable one, and, as thus far announced, will present De Wolf Hopper as Uncle Tom, Joseph Weber as Simon Legree, John T. Kelly as Marks, George Ali as a bloodhound, Lillian Russell as Eva, and Fay Templeton as Eliza. Lou Fields is reported to be still wondering which part is best adapted to his style of art, and his attention is respectfully directed to the fact that Topsy is an admirable role. Bonnie Maginn, Belle Robinson, Allie Gilbert, and the Hengler Sisters probably will be cast for the angels in the apotheosis. Sam Bernard and Fritz Williams are said to be worrying lest they be enrolled as cakes of ice in the escape scene.

WILLIAM MORRIS MAKES A MOVE.

For some days the upper side of Fourteenth Street has been illuminated by the signs that William Morris has had painted on the front windows of his fine new offices at 111 East Fourteenth Street. So admirable were these signs that many good folk thought the genial agent had moved in already and fooled themselves by walking in before he got there. Mr. Morris moved in yesterday and went right on with his rushing business in spite of somewhat chaotic conditions that, no doubt, will be quickly straightened out. Arrangements have been made by which Robert Grau will make his headquarters at, and do his bookings through, Mr. Morris' office, and a prominent representative of foreign artists, name not yet to be made known, is expected to collaborate with Messrs. Morris and Grau.

NOT THE SAME.

A sensational story, published in a daily newspaper on Sunday, had as its heroine a chorus girl named Fleurette. The best-known Fleurette is a dancer and the sister of Mrs. Joseph Hart. She is anxious to have it known that she is not the Fleurette of the published story.

LIVELY TIME AT THE ORPHEUM.

There was a hot time over at the Orpheum last Friday afternoon. During a juggling act a rubber ball was accidentally thrown out into the audience and the man that caught it hung on. Then came Pauline Moran and her song sheet, in which specialty are employed as many as forty negroes who stick their heads through the screen and trill the choruses to Miss Moran's coon songs. The first chorus had just begun when the man behind the ball arose and, with extraordinary precision, fired the elastic missile at the topmost darky. It smote the black head with a dull, sickening thud, and, bouncing off, struck an electric lamp which promptly exploded with a loud report. The smitten darky thought he had been shot and ducked backward, forgetting that he was eighteen feet up in the air on a flimsy scaffolding that held also his nine and thirty colleagues. The scaffolding weakened, the assorted darkies slipped and the whole procession crashed down upon the stage. And great was the fall thereof. Probably no stage had seen such a complete and amazing mix up. The mass of screaming, struggling negroes jumped all over one another in frantic efforts to disentangle themselves from the fallen scaffolding and to get to the top of the heap. The scene, beggaring description, made a football scrimmage look like a peace convention. Miss Moran fled from the stage and only after considerable work by the house hands was order restored. One darky, John Henderson, dislocated a wrist and was sent to the Brooklyn Hospital to have it readjusted, and the audience, after recovering from paroxysms of laughter, decided that they had got their money's worth and wished that the management would keep the new act in the bill.

CIRCLE MUSIC HALL MAY OPEN.

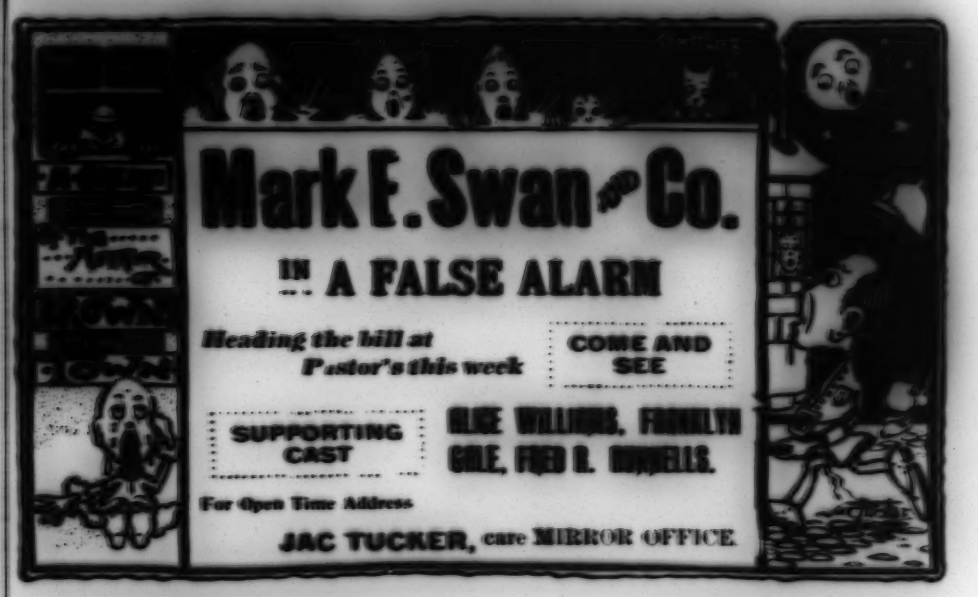
It now seems probable that the Circle Music Hall, at Sixtieth Street and Broadway, will soon be opened. The Paulist Fathers, whose church is located a block from the hall, are said to have protested effectually against the efforts of Evans and Mann and others to open the house and to have prevented the securing of a license. The lease, however, has now been obtained by Paul Armstrong, who has the approval of the place from the Building and Fire departments, and now awaits only the approval of the Police Commissioners, which he expects to receive this week. Before the Police Commissioners he has been enabled to place not only the sanctions of the Building and Fire departments but a petition signed by property owners in the neighborhood whose interests represent great values. Mr. Armstrong wants to put on at the Circle short original plays and the highest class of vaudeville, dispensing with the sale of liquors and catering to the best sort of patronage from the immense residence district that is near to the theatre.

TRAVELING MANAGERS MEET.

The annual meeting of the Traveling Vaudeville Managers of America was held on Sunday at Harry Jacobs' office in this city. The membership fee was raised from $250 to $1,000, and an arbitration committee was appointed, with Mr. Jacobs as chairman, to attend to disputes between artists and managers, it being especially desired to place a ban upon performers that persistently break contracts. The new officers elected for the ensuing year were: President, James H. Curtin; Vice-President, Aaron Woodhull; Secretary, Harry Jacobs; Treasurer, Frank B. Carr; Trustees, Augustus Hill, George B. Rice, and C. H. Waldron.

CECILIA LOFTUS' TOUR BEGINS.

The last flying tour of the Cecilia Loftus vaudeville company began last night at the Alvin Theatre, Pittsburg, and a telegram received late in the afternoon stated that all the seats on the floor and balcony were sold in advance. The company left by special train on Saturday.


Mark E. Swan and Co.
IN A FALSE ALARM
Heading the bill at Pastor's this week
COME AND SEE
SUPPORTING CAST
ALICE WILLIAMS, FRANKLYN GALE, FRED H. HOWELLS.
For Open Time Address
JAC TUCKER, care MIRROR OFFICE

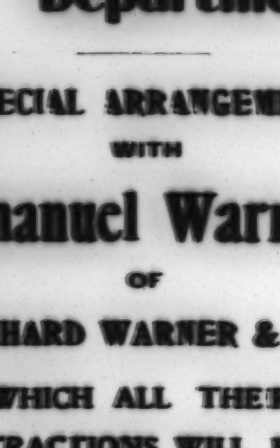
WE WANT—AND SELL.
FILMS
ADVANCED PICTURE MACHINES, &C.
GOOD FILMS & GOOD MACHINES 809 FILBERT ST. PHILA., PA.

BILLY "BUSTER" BOLLY **NOBLES**
A BLUE GRASS WIDOW.
WHY WALKER REFORMED
Time Filled to June, 1901.
139 First Place, Brooklyn, N. Y.

CAICEDO KING OF THE WIRE
Headliner for Theatres, Parks and Fairs. Address at once to his permanent address, 108 W. 12th St., or the White Rats of America, New York City.

I write **SKETCHES** for Vaudeville work.
Generally have one or two on hand.
M. B. LIEBERMAN, P. O. Box 214, Brooklyn, N. Y.

REFINED VAUDEVILLE WANTED.
Write Coronado Beach Co., Coronado, Cal., for one or two weeks' engagement in June, July, Aug. or Sept. State act and terms fully



... the grandest musical act that Richmonders have seen.—*Richmond Times.*

STRICTLY UP-TO-DATE, breezy comedy sketch for sale. Male and female. A winner. Price Reasonable. Address C. M. LINDSAY, 41 Pine Street, N. Y.

THE B. F. KEITH INTERNATIONAL CIRCUIT THEATRICAL ENTERPRISES
E. F. ALBEE, General Manager.
HIGH CLASS VAUDEVILLE.
S. K. HODGDON, Booking Manager.
Association of Vaudeville Managers, St. James Bldg., Broadway and 26th Street, N. Y.

WANTED, Vaudeville Artists, either sex, to volunteer a turn for high class club concert on Sunday evening. Compliment reciprocated. Address full particulars to "OPPORTUNITY," Box 10, 550 Sixth Avenue.

B. F. KEITH WINS A VICTORY.

The Pennsylvania Legislature passed last week an amendment to the building law which permits of the completion of B. F. Keith's new theatre in Philadelphia, work upon which was promptly resumed. A technical point of law had been raised at the instance of certain Philadelphia managers who wanted to delay the construction of the theatre. Mr. Keith's plans had been approved by the Building Department, and work was rapidly progressing on the house when the objection was made that the law had not been observed. The law states that the front of a theatre must be as wide as the auditorium, and that fire alleys must be provided at the sides. The technical complaint was that the law intended these alleys to open on the same street, parallel with the regular exits at the front of the building. Mr. Keith, however, had made every possible provision for the safety of the audiences, and an amendment was therefore passed to permit the alleys to lead to a street other than that in front of the house.

WHITE RATS ABOLISH COMMISSIONS.

At the meeting of the White Rats last Sunday it was formally determined to separate the business and fraternal interests of the organization, the Board of Electors agreeing that the booking department shall be supported hereafter by them, either through voluntary contributions or assessments, and that no commissions shall be charged for booking Rats through their own office.

Arrangements were nearly perfected, too, for the first anniversary outing, which will be held at some pretty spot near New York on June 17.

The Rats have received a letter from Berlin informing them that their example has been followed in Germany, where 1,000 vaudeville artists have already joined the International Artensen Lodge, modeled after the Rats, with Henry De Vry as President and Robert Streidl as Treasurer. Managers over there, it was written, had entered into an equitable agreement with the artists and booking agents have been practically abolished.

EDMUND HAYES, MANAGER.

Wright Huntington concluded his engagement as manager at Koster and Bial's on Saturday, having been engaged as leading man for a Summer stock season at the Euclid Avenue Opera House, Cleveland. The house management promptly secured Edmund Hayes to take his place in charge of the theatre, and there is no doubt that it will be capably conducted. It is intended to open the roof-garden, as originally planned, about June 17.

VAUDEVILLE JOTTINGS.

Mabel Fuller, Molly Moller, and Dan Burke, who played at the Chicago Masonic Temple May 19, appeared at the Chicago "American's" benefit for the Jacksonville sufferers. They have just concluded a successful engagement over the Orpheum circuit.

Bettina Gerard will spend the Summer with her husband's family in Denver, Colo.

Anthony Earner, who has scored a signal success this season in Her First Appearance and other monologues at the West Side Auditorium and Carnegie Lyceum, has arranged the one-act play, A Queen's Messenger, as a monologue, to be presented during the coming season.

"Chalk" Saunders played a return date at the Boston Music Hall last week and opens on the Flynn park circuit on June 10.

William B. Wood, formerly of Wood and Shepard, has made a pronounced hit in Europe in partnership with Will E. Bates, cornet virtuoso. They are booked abroad for the Winter. Mr. Woods' friends will be pleased to learn that while playing Vienna he has been treated for his hearing and has been vastly helped. Mrs. Wood (Jessie Merrifess) leaves for Europe June 5 on steamship "Commonwealth" to join her husband and to do her single turn in the same cities with Wood and Bates.

Eugene Ellsworth and Madge Burt have gone to their farm, Westport, Me., for the Summer. They will open their next season about Sept. 1, when they will present their new sketch, The Parents' Consent. The Elinore Sisters, who have been abroad the past season, will produce in America Mr. Ellsworth's farce, The Adventures of Bridget McGuire, and he will finish this Summer several new acts for well-known teams.

Edward M. Favor and Edith Sinclair are spending a fortnight at West Baden, Ind., and deriving much benefit from the wonderful springs out there. They will resume their Western park tour at Summer's Theatre, Louisville, next week.

Kilroy and Britton closed in Chicago on May 4 after thirty-eight weeks with The Heart of Chicago and opened at the Chicago Opera House on May 6 and Olympic on May 13, with Anderson Park, Fort Wayne, and the Chutes, Chicago, to follow. They will go to Twin Lakes, Mich., to rest for the Summer, beginning rehearsals again in August.

Tom Lewis and Sam J. Ryan, both active White Rats, have recently joined the Actors' Fund. Mr. Ryan undoubtedly has the joining habit, for it is rumored that he was initiated by the Elks last week.

Frank M. Wills, star of Wills Brothers' Comedy co., has leased from D. W. Myers the pier at Ocean City, N. J. Mr. Wills intends giving high-class vaudeville and repertoire farce-comedy. The place will be managed by Frank Bryan, who has been with Mr. Wills for two seasons.

Maybelle Rother has been engaged for the Summer run of Fiddle Dee Dee in Buffalo.

The rumor that came from Boston last week to the effect that Mr. and Mrs. Charles J. Ross (Mabel Fenton) had separated was earnestly denied by both Mr. and Mrs. Ross.

The electric lights at the Paradise Gardens went out during Thursday's performance and this little caprice immediately prompted Oscar Hammerstein to install a complete outfit for gas lighting in case of another electrical disturbance.

La Theresa arrived from Europe on Friday to open this week at the Cherry Blossom Grove.

Mr. and Mrs. Edward Esmonde produced The Soldier of Propville, a new sketch, at a benefit given yesterday at Hyde and Behman's, Brooklyn.

The wax works exhibits are now complete at Hayerly's Musee, Brooklyn, and several other attractions have been added. The vaudeville bill for the week shows Marion and Pearl, Fred May, the Virginia Serenaders, Florence Hill, Dufeep Singh, and the Little Ladies' Orchestra. Friday hereafter will be notable as amateur night.

Manager Thomas H. Van Osten, of The Devil's Daughter, lost a pocketbook, containing $70 in cash and $1,200 in notes of members of the co. while in Washington the other week. The next morning he received by mail the pocketbook and the notes with a polite letter saying that these were of no use to the finder. But the $70 never returned.

Frank Smithson retired last week from the position of stage-manager at the New York.

The police chiefs, visiting town in convention last week, went for a sail down the bay one day and Hurtig, Seamon and Tuck provided a vaudeville entertainment, the artists including Lottie Gilson, Press Eldridge, the Martons, and George E. Reban.

Mrs. John Bailey Miller, of Hoboken, N. J. has offered a cottage on her estate there for Mrs. Alice Graham, widow of the late Charles Graham, and her five children. Mrs. Graham will go to Hoboken this week. Mrs. Miller gives the cottage rent free, and promises to furnish work by which Mrs. Graham can earn a living for herself and family.

M. A. Luescher, managing the Beaux and Belles Octette is said to have threatened to sue Oscar Hammerstein on the ground that the new Gainsborough Octette at the Paradise Gardens is an infringement.

Rumor had it last week that B. F. Keith had opened negotiations with a view to securing Koster and Bial's Music Hall, but no one at this theatre or at Keith's seemed to know anything about it.

McWatters and Tyson presented to Jennie Platt of Gavin and Platt, a handsome bouquet of American Beauty roses over the footlights at Tony Pastor's last week.

The Davenport Burlesque co. closed their regular season at Harvard, Ill., on May 29, and will begin a Summer season under canvas at Bay City, Mich., on June 25. Roster: Fanny Davenport, Sullivan and Palmer, Kelly and Leonard, Dimmie Webb, Bobby Grant, Gilmore Sisters, Ruby Bell, Sadie Drew, Emma West, Georgia Carsello, Jessie Baxter, Frankie Hart, Blanche Williams, Alice Vinton, Hazel Lewis, Dolly Howe, Daisy Kernell, Flossie Mason, Maude Fay, Mazie Fisk, Della Earl, Harry J. Davenport, manager; George T. Davenport, treasurer; Newell McVey, agent; Punch Cahrall, musical director; Bobby Grant, stage-manager; Harry Haskell, property man.

Frances Gerard is filling a successful engagement over the Burt circuit.

The Boston Comedy Four were headlined at Chester Park, Cincinnati, last week, and repeated their Louisville success in Hotel Razzle Dazzle, which seems to have proved a success for laughing purposes, in spite of the fact that the plot was left in New York.

Alice Kellar, who has been seriously ill with pleural fever, is now recovering at her home in this city. Miss Kellar has been compelled to cancel all her immediate vaudeville dates, but hopes to resume soon.

I. S. Potts, general agent, and F. A. Tolver, assistant agent, closed a successful season of forty-five weeks with Vogel and Deming's Minstrels, at Benton Harbor, Mich.

Loney Haskell played a return date at Boston Music Hall last week, and his success was so pronounced that he was given a contract for another date in the near future. He is featured at the Howard this week, and is well booked up for the Summer.

Caswell and Arnold closed with the Huntley-Jackson co. at Erie, Pa., on Saturday and returned to New York on Sunday. They will play dates until they sail for Europe about Aug. 1, to open at the Folies Marigny, Paris.

John G. McDowell's new black face monologue has scored a hit at the Lake Side Park Casino, Akron, O., and he will open on June 16 at Robinson's Park, Fort Wayne, Ind.

The Trocadero Quartette are playing between acts this week at the Empire, Providence, their second engagement in that city within six weeks.

Mr. and Mrs. Gene Hughes opened at the Tivoli, London, on May 20, producing their comedy A Matrimonial Substitute, by Charles Horwitz, which scored a success. They were immediately engaged for the Moss and Thornton and Moss and Stone tours, opening yesterday on the Stone tour. Owing to their success in London, their stay abroad will be prolonged indefinitely.

Maud Huth wishes to deny emphatically a story printed last week in a daily paper. She has had several offers to star in farce-comedies, but prefers to continue in vaudeville for the season.

Hurtig and Seamon gave a special performance on Sunday afternoon to which the orphans of the Hebrew Sheltering Guardian Society were invited.

Hal Davis and Inez Macauley will rest at French Lick Springs, Ind., this week. Next week they will open at Fairmount Park, Kansas City. They have played continuously since Oct. 1 in Will M. Cressy's One Christmas Eve. They will close their season at Buffalo, June 29, and will go to the Great Lakes for their vacation.

The Cherry Sisters' suits for libel against the Des Moines "Leader," in which Addie, Effie, and Jessie Cherry brought action for $15,000 damages each, were decided against them by the Iowa Supreme Court on May 28, upholding the judgment of the Polk County Court, which had been appealed. The "Leader" had quoted from the Odebolt "Chronicle" a criticism to which the sisters took exception.

A Swedish fair is being held at Ferris Wheel Park, Chicago, this week, and vaudeville bills are presented at Sans Souci Park and the Chutes.

Rumor said yesterday that George Thatcher had an offer for an engagement of two years in London and the English provinces, and that he wished, therefore, to dispose of his handsome residence in Plainfield, N. J.

May Yokes, who has just closed a successful season in My Friend from India, will give at Keith's, on June 11, a trial performance of a new sketch by John Stapleton.

Georgie Lingard was re-engaged at the Brooklyn Criterion to play Zona in Nancy Hanks, and to do her specialty between acts, with the Baker Stock co.

Newell and Niblo played Proctor's Fifth Avenue May 19, and Proctor's Twenty-third Street May 20, playing May 20-25 with the Baker Stock co., at the Brooklyn Criterion.

The Yankee Comedy Four opened in Springfield on May 13 and are booked at the Brighton Beach Music Hall 24-29.

From San Francisco comes a report that a new combination of managers may ally nearly all the vaudeville houses west of Chicago, working in cooperation with Eastern managers, and headed by the Wohl and Castle and the Orpheum circuits. The capital rumored will be as much as $3,000,000.

On account of the discharge of some of the employees of the Jamestown Street Railway Company a strike was declared there last week. All the acts booked for 3-8 at the Celeron Theatre were therefore canceled, for, although cars were running to Celeron Park, it was not deemed advisable to open the theatre.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Agbos Trio—Cherry Blossom Grove, N. Y., 3-8.
Alburtus and Bartram—Orpheum, Karlsbad, Austria, May 1-30.
Alden, John—Wonderland, Detroit, 3-9.
Allen and Thomas—H. and S., N. Y., 3-8.
Alsatian Four—H. and S., N. Y., 3-9.
Amiel—C. O. H., Chicago, 2-8.
Amos, Wilbur—Palace, Boston, 3-8.
Anderson, Al. and Mamie—Howard, Boston, 3-8.
Anderson Sisters—Masonic Temple, Chicago, 2-8.
Andrews and Fehl—Howard, Boston, 3-8.
Armour and Eagley—Farm, Toledo, 3-8.
Austin, George—Shooting Park, Newark, 3-8.
Automobile Girl, The—Electric Park, Baltimore, 3-8.
Avolos, Three—Paradise Gardens, N. Y., 3-8.
Barker, John—Keith's, Phila., 3-8.
Barnes and Sisson—Suburban, St. Louis, 2-8.
Barry and Halvers—Keith's, Phila., 3-8.
Bersf and Berol—Cedar Point, Sandusky, 2-8, Casino, Youngstown, 10-15.
Bingham, James W.—Palace, Boston, 3-8.
Blake, Harry and Flora—Alhambra, Brighton, 3-8, Empire, Hastings, 10-15.
Blocksom and Burns—Cherry Blossom Grove, 2-8.
Bloodgood, Katherine—Empire, Cleveland, 3-8.
Boston Comedy Four—Cedar Point, Sandusky, 2-8, Lake Erie Theatre and Casino, Toledo, 9-15.
Bradford, Carter, and Pickaninnies—St. Clair Concert Hall, Toledo, 3-8.
Brothers Dumm—Suburban, St. Louis, 2-8.
Brothers Webb—Cherry Blossom Grove, N. Y., 3-8.
Bruno and Russell—Chase's, Wash., 3-8.
Bryant and Saville—Palace, Boston, 3-8.
Bunth and Rudd—Masonic Temple, Chicago, 2-8.
Burbank and Ashton—C. O. H., Chicago, 2-8.
Burchell, Edna—Paradise Gardens, N. Y., 3-8.
Burnham, Sophie—Farm, Toledo, 3-8.
Bush, Frank—Shooting Park, Summer Pavilion, Newark, 3-8.
Callahan and Mack—O. H., Detroit, 3-8.
Carus, Emma—Cherry Blossom Grove, N. Y., 3-8.
Cascadeuses, Les Belles—Cherry Blossom Grove, N. Y., 3-8.
Circus, Carrie—Empire, London, May 5-July 1.
Claflin Sisters—Pastor's, N. Y., 3-8.
Clark, Miss Clara—Shea's, Buffalo, 3-8.
Clayton, Frank—Suburban, St. Louis, 2-8.
Clemart, W. H.—Keith's, Phila., 3-8.
Coakley and Husted—Pastor's, N. Y., 3-8.
Conway and Leland—Keith's, Boston, 3-8.
Cook, Augustus—Shea's, Buffalo, 3-8.
Cooke, Will J.—Chester Park, Cincinnati, 2-8.
Cosmopolitan Trio—Nashville, 3-8, Knoxville, 10-15.
Cotton and Long—Chase's, Wash., 3-8.
Country Club—Palace, Boston, 3-8.
Cragg Family—Keith's, Boston, 3-8.
Cressey and Payne—Keith's, Boston, 3-8.
Dalamar and Phillips—Howard, Boston, 3-8.
Dancing Doyle—Howard, Boston, 3-8.
Dandy, Jess—Pastor's, N. Y., 3-8.
Davenport, Burke and Sawyer—Manion's Park, St. Louis, 2-8.
Dawsons, The—Empire, Cleveland, 3-8.
DeBorellis, The—Three Chase's, Wash., 3-8.
Diana—Munchen, Germany, 1-30.
Diamond Brothers—Manion's Park, St. Louis, 2-8.
Dion, Cato—Chester Park, Cincinnati, 2-8.
Dooley and Kent—Electric Park, Baltimore, 3-8.
Drew, John E.—C. O. H., Chicago, 2-8.
Duke and Harris—Forest Park Highlands, St. Louis, 2-8.
Dumonds, Three—Cherry Blossom Grove, N. Y., 3-8.
Dupont and Jackson—C. O. H., Chicago, 2-8.
Eckert and Heck—Keith's, Boston, 3-8.
Edouardos, Les—Cherry Blossom Grove, N. Y., 3-8.
Edsall, Dean—Keith's, N. Y., 3-8.
Eldridge, Press—Alvin, Pittsburg, 3, 4, Academy, Baltimore, 6.
ELWOOD SISTERS—Empire, Brighton, 3-8, Tivoli, London, 10-15.
Elsecta, Mlle.—Keith's, N. Y., 3-8.
Elsie, Little—Kohl and Castle, Chicago, May 20-3.
Emerson and Omega—Pastor's, N. Y., 3-8.
Evans, Lizzie—Olympic, Chicago, 2-8, Minneapolis, 9-15.
Everhart—Cherry Blossom Grove, N. Y., 3-8.
Falke, Eleanor—Paradise Gardens, N. Y., 3-8.
Fatima and Simms—Forest Park Highlands, St. Louis, 2-8.
Faust Family, The—Shea's, Buffalo, 3-8.
FAVOR AND SINCLAIR—Summer Theatre and Park, Louisville, 9-15.
Fields, W. C.—Folies Bergere, Paris, May 1-June 30.
Fletcher, Charles Leonard—Hopkins', Chicago, 2-9.
Folly Trio—Orpheum, Brooklyn, 3-8.
Fox, Madge—Cherry Blossom Grove, N. Y., 3-8.
Fox and Clark—Orpheum, Brooklyn, 3-8.
Frederick, Albert C. O. H., Chicago, 2-8.
Freeman Sisters—Howard, Boston, 3-8.
Gainsborough Octette—Paradise Gardens, N. Y., 3-8.
Galetti's Monkeys—Casino, Toledo, 3-8.
Garetta, Mlle.—Chester Park, Cincinnati, 2-8.
GARRISON, JESSE AND ELLA—Casino, Toledo, 3-8.
Gavin and Platt—Steeplechase, Coney Island, 3-8.
Gehrue, Mayme, and John Ford—Cherry Blossom Grove, N. Y., 3-8.
Gilbert and Goldie—Keith's, Phila., 3-8.
Gillett's Musical Dogs—Paradise Gardens, N. Y., 3-8.
Gilson, Lottie H. and S., N. Y., 3-8.
Girard, Frances—Casino, Toledo, 3-8.
Gleasons, The—Manion's Park, St. Louis, 2-8.
Glenroy, James Richmond—Keith's, Phila., 3-8.
Goldin, Horace—Keith's, Phila., 3-8.
Gould, William—Cherry Blossom Grove, N. Y., 2-8.
Graces, Three—C. O. H., Chicago, 2-8.
Grant, Sidney—Keith's, N. Y., 3-8.
Griffin, Gerard, and Olive White—Summer Garden, Louisville, 2-8, Chester Park, Cincinnati, 9-15.
Hale, Willie and Miss Francis—O. H., Detroit, 3-8.
Hallen and Fuller—Casino, Toledo, 3-8.
Harlan, Otis—Empire, Cleveland, 3-8.
Harmony Four—Suburban, St. Louis, 2-8.
Haskell, Loney—Howard, Boston, 3-8.
Healy, Johnnie—Keith's, N. Y., 3-8.
Herbert and Willing—Pastor's, N. Y., 3-8.
Heron, Eddie—Proctor's, Montreal, 3-8.
Hewitt's, The—"Zoo," Louisville, 2-8, K. of P. Fair, Alexandria, 10-15.
Hickey and Nelson—Paradise Gardens, N. Y., 3-8.
Hill, Hamilton—Keith's, Phila., 3-8.
Hogan, Ernest—Cherry Blossom Grove, N. Y., 3-8.
Houdini, Harry—Amsterdam, Holland, 1-30.
Hovet, Al—H. and S., N. Y., 3-8.
Howard Brothers—Orpheum, Brooklyn, 3-8.
Hoyt, Bonnie—Forest Park Highlands, St. Louis, 2-8.
Hungarian Gypsy Band—Chase's, Wash., 3-8.
Huntington, Wright—Poli's, New Haven, 3-8.
Irwin, Flo, and Walter Hawley—Alvin, Pittsburg, 3, 4, Academy, Baltimore, 6.
Jacklin and Ingram—Celoron, Jamestown, 3-8, Contral Park, Fredonia, 10-15.
Jeannette and Shaw—H. and S., N. Y., 3-8.
Jenkins and Jasper—Suburban, St. Louis, 2-8.
Jennings and Renfrew—Keith's, N. Y., 3-8.
Jones and Sutton—Palace, Boston, 3-8.
Johns, Johnnie—Chase's, Wash., 3-8.
Johnson and Dean—Paradise Gardens, N. Y., 3-8.
Johnstone, Ralph—Keith's, N. Y., 3-8.
Jordan and Welch—Farm, Toledo, 3-8.
Joyce, Mae—Keith's, Boston, 3-8.
Kelly and Ashby—Criterion, Brooklyn, 3-8.
Kelly and Kent—Keith's, N. Y., 3-8.
Kennan, Charles—Forest Lake Park, Palmer, Mass., 3-8.
Keno, Welch and Melrose—Masonic Temple, Chicago, 2-8.
Klein and Henning—Pastor's, N. Y., 3-8.
La Therese—Cherry Blossom Grove, N. Y., 3-8.
Lamb, Bessie—Keith's, N. Y., 3-8.
Lelliott, Clearine and Lelliott—Electric Park, Baltimore, 3-8.
Leonard and Fulton, Howard, Boston, 3-8.
Les Mahtzoff—Cherry Blossom Grove, N. Y., 3-8.
Les Stella—Shooting Park, Newark, 3-8.
Lewis and Elliott—C. O. H., Chicago, 2-8.
Libbey, Traver and Brune—H. and S., N. Y., 3-8.
Litchfield, Mr. and Mrs. Nell—Celeron, Jamestown, 3-8.
Little Elsie—O. H., Detroit, 3-8.
Little Texas—C. O. H., Chicago, 2-8.
Lofrus, Cecilia—Alvin, Pittsburg, 3, 4, Academy, Baltimore, 6.
Lyons—Pastor's, N. Y., 3-8.
Lytton-Bowser—C. O. H., Chicago, 2-8.
McAuer's European Artists—Shooting Park, Summer Pavilion, Newark, 3-8.
McCloud and Melville—Chester Park, Cincinnati, 2-8.
McConnell Sisters—C. O. H., Chicago, 2-8.
Mack and Amour—Pastor's, N. Y., 3-8.
Mallory Brothers and Brooks—Metropolitan, Minneapolis, 9-15.
Mann, Dan and Dolly—Bong Lake Park, Woonsocket, 3-8.
Marion and Dean—Pastor's, N. Y., 3-8.
Marsh and Sartella—Lake Michigan Park, Muskegon, 9-15.
Marvelous Livingstons—Shooting Park, Summer Pavilion, Newark, 3-8.
Mayo, Harry—Shooting Park, Newark, 3-8.
Meeker Baker Trio—Shea's, Buffalo, 3-8.
Merritt, Hal—Empire, Cleveland, 3-8.
Monroe, Mack and Lawrence—Chase's, Wash., 3-8.
Morgan and Mast—H. and S., N. Y., 3-8.
Morton and Elliott—Paradise Gardens, N. Y., 3-8.
Morton, Dorothy—Cherry Blossom Grove, N. Y., 3-8.
Morton, Sam, Kitty, and Clara—Shea's, Buffalo, 3-8.
Moulins Sisters—Orpheum, Brooklyn, 3-8.
MURPHY, MR. AND MRS. HARRY—H. and S., N. Y., 3-8.
Murray, Elizabeth—C. O. H., Chicago, 2-8.
Nawns, The—Suburban, St. Louis, 2-8.
Navarros, Three—Empire, Cleveland, 3-8.
Newell and Niblo—Glen Echo Park, Wash., 3-8.
NIBLO, CYRIL—Palace Theatre, London—Indefinite.
Nizzaras—Keith's, Phila., 3-8.
Norman, Mary—Metropolitan, Minneapolis, 9-15.
Norton, Edgar and Mabel—Alvin, Pittsburg, 3, 4.
Norworth, Jack—Keith's, Phila., 3-8.
Occident and Orient—Pastor's, N. Y., 3-8.
O'NEIL, ADELE FURMS—Proctor's, Montreal, 3-8, Proctor's 23d St., N. Y., 10-15.
O'Rourke, Tom, and Billy Smith—Howard, Boston, 3-8.
Parker's Dogs—Shooting Park, Newark, 3-8.
Partello, The—Madison, Me., 3-8.
Payton, Bessie—C. O. H., Chicago, 2-8.
Pell, William, and Lea—Manion's Park, St. Louis, 2-8.
Phillips and Layton—Howard, Boston, 3-8.
Polk and Kollins—Paradise Gardens, N. Y., 3-8.
Prosper Troupe—Cherry Blossom Grove, N. Y., 3-8.
Proto—Paradise Gardens, N. Y., 3-8.
Quaker City Quartette—Shea's, Buffalo, 3-8.
Quality Girl, The—Hopkins', Chicago, 2-8.
Raymond and Caverly—Shooting Park, Newark, 3-8.
Redding, Francesca—Opera House, Detroit, 3-8.
Rio Brothers—Keith's, Boston, 3-8.
Roberts, Hayes and Roberts—C. O. H., Chicago, 2-8.
Robertus and Wilfredo—Paradise Gardens, 3-8.
Romalo Brothers—O. H., Detroit, 3-8.
Rowe, William—Palace, Boston, 3-8.
Sabel, Josephine—Masonic Temple Theatre, Chicago, 3-9.
Salvaggi's Troupe—Paradise Garden, N. Y., 3-8.
Satsuma, Prince—Orpheum, Brooklyn, 3-8.
Saunders, Lucille—Detroit Opera House 3-8, Empire, Toledo, 10-15.
Saxon, Pauline—Howard, Boston, 3-8.
Schuyler Sisters—Alvin, Pittsburg, 3, 4, Academy, Baltimore, 6.
Schaefer, Mat and Josie—Pastor's, N. Y., 3-8.
Seeker, Wilkes and Seeker—Lyceum, Philadelphia, 3-8, Atlantic City, 10-17.
Shaw, Alice J.—Alvin, Pittsburg, 3, 4, Academy, Baltimore, 6.
Sherman and De Forrest—Manion's Park, St. Louis, 2-8.
Sidman, Mr. and Mrs. Arthur—Keith's, N. Y., 3-15.
Sisson and Wallace—Farm, Toledo, 3-8.
Smart and Williams—C. O. H., Chicago, 2-8.
Smith and Fuller—Keith's, N. Y., 3-8.
Smith, Doty and Coe—Criterion, Brooklyn, 3-8.
Spauns, Byron—Tarrytown, N. Y., 3-8, Peekskill, 8-15.
Stanley, Harry C., Doris Wilson—Chester Park, Cincinnati, 2-8, Casino, Toledo 9-15.
St. Clair Brothers—Howard, Boston, 3-8.
Strakosch—Keith's, N. Y., 3-8.
Sully, Lew—Los Angeles, 2-15.
Swan, Mark E.—Pastor's, N. Y., 3-8.
Techow's Cats—C. O. H., Chicago, 2-8.
Themson, Harry—Pastor's, N. Y., 3-8.
Thorne, Mr. and Mrs. Harry—H. and S., N. Y., 3-8.
Thorndyke, Louise Boucicault, and James Horne—Proctor's 125th St., 3-8.
Thornton, James—H. and S., N. Y., 3-8.
Tossing Austins, The—Chase's, Wash., 3-8.
Toozoonian Arabs—Paradise Gardens, N. Y., 3-8.
Tracey, Stella—Alvin, Pittsburg, 3, 4, Academy, Baltimore, 6.
Van, Billy—Hopkins', Chicago, 2-8.
Van Studdiford, Grace—Orpheum, Los Angeles, 3-15.
Ventinis, The—Keith's, N. Y., 3-8.
Waldron, Max—Cherry Blossom Grove, N. Y., 3-8.
Wall and Fogarty—Masonic Temple, Chicago, 2-8.
Walsh and Thorne—Palace, Boston, 3-8.
Warren and Blanchard—H. and S., N. Y., 3-8.
Waterbury Brothers and Tenny—Forest Park Highlands, St. Louis, 2-8.
Wayne and Caldwell—Forest Park Highlands, St. Louis, 2-8.
Webber, John F.—Los Angeles Cal., 3-16.
Webster Sisters—Manion's Park, St. Louis, 2-8.
Wentworth, May—Empire, Cleveland, 3-8.
Westons, The Three—Empire, Cleveland, 3-8.
White, Clayton, and Marie Stuart—Farm, Theatre, Toledo, 3-8.
Whitman, Frank—Alvin, Pittsburg, 3, 4, Academy, Baltimore, 6.
Whitney Bros., Dublin, 27-3.
WILSON, WARSHALL P.—Masonic Temple, Chicago, 2-7.
Williams and Tucker—Criterion, Brooklyn, 3-8.
Williams and Walker—Keith's, Boston, 3-8.
Wills, Nat—Keith's, Boston, 3-8.
Wolf and Milton—Electric Park, Baltimore, 3-8.
Yoscarys, Three—Paradise Gardens, N. Y., 3-8.
Young, Ollie, and Brother—Masonic Temple Roof, 2-8, Sans Souci Park, Chicago, 9-15.
Young and Devoe—Farm, Toledo, 3-8.
York and Adams—Orpheum, Brooklyn, 3-8.
Zazo and Mlle. Hilda—Casino, Toledo, 3-8.
Zeda and Alden—Poli's, New Haven, 3-8.

MATTERS OF FACT.

George Reardon has resigned from the management of the Empire, North Adams, Mass., not being able to agree on the policy of the house.

Howe's Royal Ideals, playing theatres and parks, will open a Summer season early in June. Frederic E. Howe is manager.

The tour of Charles Cowles in A Country Merchant, having covered New England successfully, will extend into Maine and the Provinces this Summer. The company supporting Mr. Cowles includes Dorothy Alden, Frankie Shewalter, Edna Shewalter, Blanche Shewalter, Nick Ber, Frank La Rue, J. P. Donahue, George H. Laval, Ed. Munson, Jack Lee, J. T. Walsh, Joe Parker, Frank Lason, G. P. Regal, J. A. Van Amberg, and A. S. Brazil. Harry Levy is manager.

Marie Hunt, now playing the lead in old Jed Prouty, has not signed for next season and is open to offer.

Mr. and Mrs. C. George Hamilton's Metropolitan Stock company opened a six weeks' engagement at Athletic Park, Vicksburg, Miss., May 20. The roster of the company is as follows: Estelle Seaford, Hamilton, Alice Collinson, Sallie Saxon, Grace Burdette, George Hamilton, E. A. Osborn, W. H. Cross, and George W. Barry.

Josh Ogden, manager of the Woonsocket Opera House, is in the city. He says his last season was very prosperous and will open his next season in August. Mr. Ogden is negotiating for another New England theatre to run in conjunction with the Woonsocket house.

Harry C. Keenan, leading man of the Columbia Theatre Stock company, Paterson, N. J., resigned from that organization June 1 to accept a vaudeville engagement, opening at Keith's Union Square Theatre June 3, in Dean Edsall's sketch, The Two Rubes.

The Six Mary children were especially engaged to support the Chase-Payton company at Springfield, Mass., last week. Both Baby Clifford and Baby Marie achieved personal hits.

Hardee Kirkland, a capable stock actor, announces that he will add stage direction to the regular line of work, having been encouraged by his success while in charge of the stage at Her Majesty's Theatre, Montreal, this season. Mr. Kirkland has had close

a season of fifty-four weeks in stock under such directors as Walter Clarke Bellows and Alfred Fisher, and has had the hearty indorsement of both these gentlemen.

C. S. Edwards, an old New Yorker, advertises five per cent. gilt edged farm mortgages in another column. Mr. Edwards has lived in the West over twenty-five years, and is said to fully know the ground on which he procures loans. He is president of two banks. His New York representative, Walter G. Brown, has been connected for many years with one of the largest financial institutions, and has an extensive acquaintance among the profession. Large or small amounts can be invested, the investor having all papers made out in his or her name and without charge. Interest begins from date that money is received in Mayville or New York.

A number of large halls at the West Side Lyceum, Fifty-second Street and Broadway, can be rented reasonably for rehearsals. They are equipped for this purpose.

W. J. Kerngood, musical director, who plays the violin and piano, has not signed for next season.

Charles B. Prince, a favorite at the New York, has written a new song, "And Now I'm Satisfied." Professional copies can be secured by applying to the author.

The Mantell engagement at the Toronto Opera House, Toronto, Canada, will close on June 8, after a run of six consecutive weeks to large business. On several occasions the orchestra has been compelled to play behind the scenes. Manager Hanby is being urged to extend the engagement, but his work for the coming season necessitates his return to New York the second week in June. For the closing week Mr. Mantell will appear in The Corsican Brothers.

J. Sydney Macy, stage director, has been very successful with his productions the past season. He can be engaged for Summer stock. Address Actors' Society.

The Dramatic Artists' Exchange, advertised in this issue, is a new medium of exchange between the artist and manager, differing from the dramatic agency by accepting people only under time contract.

The Conway-Haas company, a three-night stand repertoire, advertises for time and a cast. Hallett's Exchange is booking the tour.

The New Encino Theatre, Oklahoma City, O. T., will open Nov. 22 with Frederick Warde in King Lear. The theatre was erected at a cost of $85,000 and is thoroughly modern in its accessories. The house will seat 1,200 and has a complete scenic outfit. One attraction a week will be booked, and as Oklahoma City has almost 20,000 inhabitants, paying business should result. A. C. Root is the manager. David Trattel, now in New York, is attending to the booking.

TREASURE ISLAND.

One of the big productions for the coming season will be Elmer E. Vance's scenic play, Treasure Island, a dramatization of Robert L. Stevenson's famous novel. For years this entrancing book has been the idol of boys from ten to eighty years of age, and it seems strange that no one has before this thought of its stage possibilities. As a play it is a melodrama, pure and simple, and handled with Mr. Vance's well-known aptitude for realism, startling effects, and scenic beauty, it is said to have developed into a play of absorbing interest and thrilling power. The first act occurs at the Admiral Benbow Inn; the second at Squire Trelawney's home; the third on the good ship "Hispaniola" and the last in the stockade on Treasure Island. All are said to be ingenious, but it is to the third act that Mr. Vance says he has surpassed his former efforts. Here occurs a mimic storm. To one of the waves the boom of thunder and a vicious bolt on a rocking ship between the crew and a band of pirates, record it. To the glare of colored lightning, unlike to form a stage picture of remarkable vividness. The ship with practical masts and rigging is raised to a height of fifteen feet with all the characters of the play aboard, the action [illegible] deck. To produce the effect necessitates a stage [illegible] of the heaviest [illegible] Beatrice is [illegible] the rich of the [illegible]

AT THE OLD BOSS ROADS.

[illegible] At the old [illegible] roads [illegible] Todd, which Arthur C. Aston [illegible] have opened [illegible] Aston will be [illegible] will [illegible] [illegible] [illegible]

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Williams and Walker remain 3-8 as topliners at Keith's. Others are Cissy and Bayne, Nat M. Wills, Mac Jarvis, Rio Brothers, Conway and Leland, Eckert and Berg, Mitchell and Cain, Carleton and Terry, the Averys, Lavelo and Finke, Gebest Sisters, and the biograph. Jennie Walcott and Polly Smith are the strong cards at the Howard Athenæum 3-8; others are Mark Sullivan, Lotus Bassett Al and Minnie Anderson, Leonard and Fulton, Andrews and Felt, St. Clair Brothers, Dalavan and Phillips, Pauline Saxon, Phillips and Layton, Dancing Doyle, Freeman Sisters, and Violet Mascotte's Burlesquers in Smiles, ruled by Jury.—George Ober and co. lead the bill at Music Hall 3-8, giving the conclusion of Into Van Winkle; other cards are the Juggling Johnsons, O'Brien and Havel, Nellie Burt, Totah and Pongelle, the Astleys, Dan Mason, Morris Hart, Bijou Vaudeville Circus, Pryor Brothers, Murphy and Dunn, Edward Lazelle, Doody and Wright, Mlle. De Lora, and the vitagraph.—The London Gaiety Girls are at the Lyceum 3-8, and in the olio are Sullivan and Inman, Ed R. and Rolla White, Hi Tom Ward, Healey Sisters, Berry and Hughes, and Van Buren and Seymour.—At Austin and Stone's are: Mae Taylor, Maria Christina and co., Waltmann and Lamb, Reed and Warren, Morris and Parker, Cummings and Knight, Moss, and Madame Chasity, Berg circle, McKenna Brothers, Mae Wallace, and Ella Wallace.—At the Palace 3-8 the stock goes under the name of the Country Club Burlesquers. The olio: William Rowe, Walsh and Thorne, Wilbur Mack, Jones and Sutton, Bryant and Saville, and James W. Bingham.—Out at Norumbega Park in the open air theatre the stage performance is given 3-8 by Carr and McDonald, Provo, Madeline Burdette, Lawson and Namon, and Gallagher and Barrett. Elaborate preparations are being made for a production of The Black Crook. This will be the first play to be given at this house in many seasons, and the ballets and other features will recall the days when the old Howard was the most conspicuous house in Boston.

JAY BENTON.

PHILADELPHIA, PA.—Keith's continues to attract crowded houses. The bill 3-8: Rogert and O'Brien, Midgely and Carlisle, Cragg Family, Hamilton Hill, James Richmond Glenroy, Gilbert and Goldie, Jack Norworth, Barry and Halvers, John Barker, W. H. Clemart, the Nizarras, and the biograph.—The Trocadero closed for season 1.—Lillian Tyson's Black Crook Burlesquers are the card at the Lyceum 3-8, with the Herridith Sisters, Tom and Gertie Grimes, Grace Watts, Mlle. Beatrice, and Simpson and Pittman; business fair. The High Kickers 10-15.—The Star with the stock burlesque is doing well. The Manlin Maids is the title of the bill 3-8, introducing Merritt and Rosella, Burke and McEvoy, the Kumins, and Scanlon and Stevens.

S. FERNBERGER.

WASHINGTON, D. C.—The success of Keith's Art Studies has been so pronounced that the engagement is continued 3-8. Others are Bruno and Russell, the Tossing Austins, the Royal Hungarian Band, the Three Deltorellis, Monroe, Mack and Lawrence, Johnnie Johns, and the biograph. Next week, vaudeville and George Wilson's Minstrels.—Manager Sam Gassenheimer opened his Summer garden at the Hotel Lawrence 25 for the season with Joseph Daniels, of the Odeon Theatre, Baltimore, as business-manager. Richard F. Wagner, leader of Kernan's Lyceum, has charge of the music. The opening bill included Robert Carroll, Lenore and St. Clair, Lillie Held, Ida Bell, and Lisha Spencer, who held over 3-8 with Rosalie Gravillin, Howard and Earle, and Clark and Franklin added.—The cool, inclement weather largely interfered with the opening week at Glen Echo. Manager W. T. Thomas makes an entire change of bill 3-8. The newcomers include Nina Newell and Niblo, Harry Bruns, Eddie Horan, Madrona, and Nordwood and Devaro. Outside attractions include Cleopatra, the Royal Rhoda Circus, and Hill and Ormonde.

JOHN T. WARDE.

BUFFALO, N. Y.—Court Street: Miner and Van Osten certainly have a big winner in their musical burletta, The Devil's Daughter, which opened May 27-1 to continuously crowded houses and is to run through the season. A co. of sixty people, all clever and most of them good looking, a lavish display of beautiful costumes, tuneful music, bright and snappy dialogue, clever comedians and soubrettes, and a shapely, well drilled chorus, with elaborately mounted living pictures, caught popular fancy from the start. Billy B. Van, Dick Gorman, Boyd J. Gilmour, Nellie O'Neill, Flo Perry, Jessie Villars, Pearl Van Ness, and others all found favor in prominent parts, and the beautiful posing of Lenore White was a strong feature.—Shea's Garden: Otis Harlan in monologue and a strong bill 27-1 to big audiences. Others were Francesca Redding and co. in Her Friend from Texas, the Dancing Dawsons, Callahan and Mack, Lillie Western, Goldin, Three Nevaros, and the Polly Trio.

FRANK B. WILCOX.

CHICAGO, ILL.—Chicago Opera House: Bill for 2-8: Lytton, Bowser and co., Elizabeth M. Murray, Roberts, Hayes and Roberts, Lewis and Elliott, John E. Drew, the Three Graces, McConnell Sisters, Burbank and Ashton, Techow's cats, Dupont and Jackson, Bessie Paxton, Smart and Williams, Amiel, Little Texas, Albert Frederick, and the biograph.—Hopkins': Charles Leonard Fletcher, Billy Van, and the Quality Girl provide the vaudeville bill that accompanies the stock performances 2-8.—Orpheum: The stock burlesque co. continue with productions and olio.—Trocadero: The burlesque bill is enlivened by the following olio 2-8: Wandoodle Quartette, Dora Walker, Smith and Nanetta, the Ellsworths, and Sulley and Chaplin.—Sam T. Jack's: Two burlesques and olio are seen 2-8, the specialists being the Lockos, Gene Darrow, Connolly Sisters, Colton Brothers, and James Thompson.—Item: The Olympic and the Haymarket are closed for the Summer.

F. F. REYNOLDS.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): A pleasing bill May 27-1 was rewarded by famous business. The feature was Quo Vadis Upside Down, in which Shean and Warren, two clever and versatile fellows, made a laughing hit. The Juggling Johnsons excelled anything in the line ever seen here. The Rio Brothers in aerial ring act, Frances Aman, the Two Macks, Thompson and Carter, Mack and Elliott, Ascott and Eddie, who are deserving of more than a passing word, and the vitagraph, made up the bill. For 3-8: Wright Huntington and co., Dooley and Kent, Zeda and Alden, and eight others.—Item: Mr. and Mrs. Poli write of their safe arrival in England on steamship "St. Paul." Mr. Poli arranged a concert of sixteen numbers for families of destitute sailors, appearing himself in song and dance. Mrs. Poli and Miss Adelina were also on the programme.

JANE MARLIN.

ST. LOUIS, MO.—Forest Park Highlands did good business considering cool weather May 26-1. For 2-8 Colonel Hopkins offers Fatima and Smaun, Wayne and Caldwell, Duke and Harris, Bonnie Hoey, and Waterbury Brothers and Tenny.—The Suburban had a good bill 26-1 and for 2-8 presents the Nawns, Barnes and Sloan, Clayton, Jenkins and Jasper, Harmony Four, Brothers Damm, and the ballet. A Spring Idyl.—Manager Donovan at Manion's Park has for 2-8 the Webster Sisters, William and Lea Pell, Diamond Brothers, Sherman and De Forrest, the Gleasons, Davenport, Burke and Sawyer, and a farce showing Thomas Williams, John Mayo, Fannie Donovan, and James R. Donovan.—Harry Morris is offering burlesque at the Standard 2-8. The olio: Maseena and Martella, Jean Cunningham, Johnson Trio, Master Clifford, Melville and Conroy, Myrtle Treasider, and the Four Bragdons.

J. A. NORTON.

TORONTO, CAN.—Shea's (M. Shea, manager): The last week of the season May 27-1 saw a fairly good bill. The best feature was undoubtedly Hill and Silvers, cyclists, who are certainly marvelous performers. Jess Dandy was humorous, and Jordan and Cronch pleased many. Others were De Witt and Burns, Collins and North, Gracie Emmett and co., and Julia Kingsley and co.—Item: Cecilia Loftus has threatened to bring suit against Michael Shea to recover a week's salary, which is said to amount to $1,650. On Friday, 24, Miss Loftus went to the races after the performance, and made social engagements which prevented her from attending the theatre at night. Her engagement was therefore canceled by Mr. Shea, who, it is said, also refused to pay her salary. Hence the threatened suit.

J. V. McAREE.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): Another overflow marked week of May 20-26. The Agoust Family astonished by their marvelous juggling act. McIntyre and Heath in The Man from Montana proved themselves still the kings of burnt cork comedy and scored their usual hit. The Four Huntingtons met with approval for their novel dancing. Maude McIntyre was good in dialect songs and stories, and Zeb and Zarrow's cycle act was one of the best ever seen here. Martinetti and Sutherland repeated their previous clever specialty to favor, and the biograph closed. Bison City Quartette and Ed Latell 27-1.—Item: The Chutes have a new attraction in Harmon, the aerial diver, and plans are in progress for the erection of a vaudeville house on the grounds.

S. B. DEWEY.

CLEVELAND, O.—Otis Harlan and Katherine Bloodgood are headlined at the Empire 3-8. The others are the Navarros, the Dawsons, the Three Westons, May Wentworth, and Patti Rosa co. and Hal Merritt.—At the Star the Gay Quaker Maids appear 3-8. Olio: The Three Gardners, Belmont and Weston, Johnston and Hilliard, Sisters Lane, Fred Wyckoff, and Bobby North.—Items: Buffalo Bill's Wild West will be here 24.—Al Koran Temple Mystic Shriners will give quarterly entertainments for their members on the finely equipped stage in the Masonic Temple.—It is "Grandma" Drew, of the Star now, as Willie Drew, treasurer, is the happy father of a baby boy.

WILLIAM CRASTON.

JERSEY CITY, N. J.—The last week of the season at the Bon Ton was filled by The Little Magnets May 27-1 to good business. The co.: John Cody, Marion and Dean, Empire City Quartette, Sadie Probst, and Fulton and West. It was a fair bill.—Items: The Bull, manager of the Bijou and American theatres, Paterson, was a visitor 27 and met a number of old friends at the Bon Ton Theatre.—Treasurer Morris Kitchen, of the Bon Ton, will devote the Summer to speeding his horses on the Boulevard.—Manager Tom Pinkins will be kept busy preparing his two burlesque cos. for next season.

WALTER C. SMITH.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, manager; J. E. Wiggins, resident manager): The fine bill presented May 27-1 attracted packed houses and included the Merrills, Neill and Whittaker, Francis and Hale, John E. Camp, Keppler and Gorman, Jacklin and Ingram, Augustus Cook and co., Kittie Mitchell, and the Blondells. Season closed 1. The house will be closed until 10, when it will be reopened for a Summer season of light opera.—Item: George Chenet, connected with W. B. McCullom in Summer park enterprises, was in town last week. Mr. Chenet will go with the Rays next season.

J. W. CARUTHERS.

MONTREAL, CAN.—Malene Cotton and Nick Long were headliners at Proctor's May 27-1. Their work is very clever, and Miss Cotton's imitations of Mrs. Fiske and Fougere are excellent. The Helen Reed Trio gave artistic selections on violin and harps. Maxwell and Dudley did a fair sketch. Herbert and Willing, the Mathieus, and the kalatechnoscope fill out the bill. One of Proctor's stock cos. makes its first appearance here 10.

W. A. TREMAYNE.

TOLEDO, O.—Casino (Frank Burt, manager): The weather May 20-1 was stormy, but attendance was fair, drawn, no doubt, by the appearance of James J. Corbett as headliner. Others were Lewis Powers, Watson Sisters, Jann De Zamora, McCloud and Melville, Gerald Griffin, and Olive White. Barry Watson and co., Jules and Ella Garrison, Zavo and Hilda, Gallett's monkeys, Frances Girard, and Hallen and Fuller 2-8.

C. M. EDSON.

OMAHA, NEB.—At Mineo's Trocadero Fred Rider's Are You a Buffalo Burlesquers to heavy houses May 26-1. The olio: Francesca, the Imhoffs, Goldie May, Thompson and Green, and the Johnsons. Manager Rosenthal's benefit 2.—Krug's Summer Park opened 30 with Morris Brothers' Dog and Pony Circus. Vaudeville will be given during the Summer.

J. R. RINGWALT.

PROVIDENCE, R. I.—Westminster (George H. Batcheller, manager): For May 27-1 the London Gaiety Girls did fair business. The co. contained Tom Ward, Healey Sisters, Sullivan and Inman, Van Buren Sisters, Ed R. and Rolla White, Frank Manning, and George Betts. Treasurer Herman Parkin's benefit 14.

HOWARD C. RIPLEY.

NEWARK, N. J.—Wahlmann's Opera House: The Hot Air Club May 27-1; good performance; good business. The Ten Brookes, Harvey Sisters, Russell and Tillyne, Lottie Fremont, Jerome and Alexis, Cliff Jordan, Sol and Nat Fields, Kellie Hoffman, Annie Peyser, Evelyn Fonner, and Letta Meredith were prominent members of the club.

C. Z. KENT.

MINNEAPOLIS, MINN.—Miss New York, Jr., was at the Dewey May 26-1; excellent business. Olio: Hilton Brothers, Mr. and Mrs. John T. Chick, Murphy and Nolan, Redray, Duffin and Redray, and Willard and Wheeler. The Merry Widows 2-8.

F. C. CAMPBELL.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees; M. H. Singer, manager): Sam T. Jack's co., Mabel Hazelton, proprietor, May 26-1; crowded houses. Olio: Julia Natus, Flora and James Simpson, Lulaine and Darrell Trio, Fisher and Clark, and Hoyt and Neff.

GEORGE H. COLGRAVE.

PITTSBURG, PA.—The Academy season closed May 20-25 with the Utopians. The olio: O'Dell and Perry, Whiting Sisters, the Three Hickmans, Farnum and Seymour, and Mitchell and Love. The house will reopen Aug. 12.

L. W. MENDENHALL.

MILWAUKEE, WIS.—At the Star, the Parisian Belles drew good houses May 26-1; bright entertainment. Kings and Queens 2-8.

CLAUDE L. N. NORRIE.

DETROIT, MICH.—Wonderland offered May 26-1 Gertrude Mansfield and Caryl Wilbur in A Bird and a Bottle, a laughable bit in the capable hands of these actors. The wonderful dances executed by Ameta were beautiful and had splendid light effects. The Bridegroom's Reverie is decidedly novel as given by the Misses Delmore, assisted by C. H. Melford. George Hammersmith gave a neat monologue. The clog dancing of the McCann Family is good. John Geiger and La Mar and Gabriel were others.

SAN FRANCISCO, CAL.—Orpheum: Bison City Quartette, Burton and Brooks, James O. Barrows and co. in Tactics, Genaro and Bailey, Lew Sully, Grace Van Studdiford, Al. Leach and the Three Rosebuds May 19-25.—Fischer's: Gladys Middleton, Carita, Carter and Gerald, William McDonald, Augusta Salvina, Perry and Lowell, Powers and Freed 19-25.—Chutes: Josephine Gassman, and her pickaninnies, and Forest and Seabury 19-25.

DANVILLE, VA.—The Casino, just completed, at Electric Park will open 10 with Eldora and Norine, Pauline Fielding, Fetching Brothers, Harry and Eva La Reane, Baby Fredora, and Ah Ling Foo. O. A. Neal, of the Academy of Music, is manager of the Casino, with Fred Ports as musical director. The booking is in charge of C. W. Rex, Buck Roe Beach, Va.

PATERSON, N. J.—Bijou (Mrs. Ben Leavitt, manager): Closed season May 27-1 with the European Burlesquers.—Items: Charles Cloe opens 3 on Flynn's circuit of parks for a season of fourteen weeks.—Mrs. Leavitt's annual benefit will be given 2 at the Columbia. George Fuller Golden and James J. Corbett are among the volunteers.

JAMESTOWN, N. Y.—Celoron Theatre (Jule Delmar, manager): Quaker City Quartette, Rhoda, Wallace and Hyatt, Satsuma Hughes and Anger, Chris Green, and Goldsmith Sisters formed a pleasing bill May 27-1; phenomenal business.—Item: Sipe's Dog and Pony Show appeared here 29 to good business.

NEW ORLEANS, LA.—West End (H. A. Ottmann, manager): Brooke's Band is still the principal attraction, and the vitagraph continues popular. Bimm, Bamm and Bire in a clever musical specialty, and Jim and Sadie Leonard in French songs and bag punching May 26-1.

ST. JOSEPH, MO.—Casino, Lake Contrary (E. P. Churchill, manager), opened May 26 to immense business. The features 26-1: Duffy, Sawtelle and Duffy, Bard Brothers, Zoe Matthews, the Garnellas, Lowell, the Musical Lamoines, and Harry Boyd.

ATLANTA, GA.—New Lyceum (E. Cooley Anderson, lessee and manager): Stanton and Modena, Jenny Eddie Trio, Sheehan and Kennedy Clark and Gandy, A. C. Lawrence, Berger and Vermette, and the vitagraph May 20-25; excellent bill; business big.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, manager and proprietor): Week May 27-1: Vedder and De Rea, Harry Le Comte, Castle Sisters, Charles Gilroy, J. W. Kelcey, George Lee, Ida Moncrief, Mlle. Rosena, Walter Shaw, and stock.

RICHMOND, IND.—Highland Park Casino (J. H. Dubbins, manager): Opened May 27-1 for the Summer to fair business. For 3-8: McCoy and Gans, the De Witts, and Professor Kline's pictures.

MUSKEGON, MICH.—Lake Michigan Park (W. R. Reynolds, manager): Opening 2 with De Veaux and De Veaux, Sells and Young, Chris Lane, the Marinallas, and Mabel Goodwin.

ARENA.

MICHIGAN CITY, IND.—Gollmar Brothers and Schuman's Circus May 28 to large tents; satisfactory show.

BEDFORD, IND.—Gentry's Dog and Pony Show May 24; good business and performance.

NEW HAVEN, CONN.—Thirty thousand people saw Forepaugh and Sells' Circus May 28. The train was five hours late getting in, owing to a strike in Bridgeport, but the managers carried out the programme as advertised, although it was 4 p. m. before the doors were opened for the afternoon performance.

LANSING, MICH.—Schiller Brothers and Orr's Circus had good crowds May 28, but did not come up to expectation.

SPRINGFIELD, MASS.—Ringling Brothers' Circus gave an excellent performance to packed tents May 28. The menagerie was large and complete.

OLEAN, N. Y.—Wallace's Circus showed May 18 to crowded tents; good performances. Sine's Dog and Pony Show 18; fair business and attraction.

GLOVERSVILLE, N. Y.—Main's Circus May 28; splendid performance; good business.

OMAHA, NEB.—Gentry's Dog and Pony Show played to big business May 27-29; fine performance.

JERSEY CITY, N. J.—Forepaugh and Sells Brothers' Circus May 25 showed to large crowds, but owing to the stormy weather the night performance was cut out.

PETERSBURG, VA.—Harris' Nickel Plate Shows to small attendance May 25; performance good.

SUFFOLK, VA.—Harris' Nickel Plate Shows May 24; good business; fair performance. Allen's New Orleans Minstrels 29; fair performance; big audience.

ROCKFORD, ILL.—Pawnee Bill's Wild West to good business May 27; fair show.

AURORA, ILL.—W. T. Ament's Shows opened a three days stand May 27 to good business; fair performance.

WACO, TEX.—Campbell Lewis and Harris' Dog and Pony Show, which has been in rehearsal in this city for several weeks, will open May 30 for three performances and will then take the road for an extensive tour.

PITTSBURG, PA.—Wallace's Circus May 23 turned people away; fine performances.

DAYTON, O.—Buffalo Bill showed to overflowing tents at both afternoon and evening performances May 23. The various numbers were as pleasing and thrilling as ever, and but few changes have taken place in the programme. Although William F. Cody has now silvery locks, he is still our idol when in the saddle, commanding the admiration of young and old.

ERIE, PA.—Wallace's Circus May 29 to capacity; performance good.

HARRISTON, W. VA.—John Robinson's Shows May 22; fair performance to good business.

BOISE CITY, IDAHO.—Morris and Rowe's Trained Animals May 29 to capacity of tent; good show.

CLARKSBURG, IND.—Gentry's Dog and Pony Show May 23; performance attractive; business good.

PETROLIA, ONT.—Pan-American Circus May 27; good circus; attendance large.

NORTH PLATTE, NEB.—The Great Eastern Shows gave two good performances May 29 to packed tents.

SPRINGFIELD, O.—Buffalo Bill's Wild West May 24; performance good; attendance 1,700.

BLOOMFIELD, IND.—Gentry Brothers' Dog and Pony Show May 23 to capacity of tent; excellent performance.

BAKER CITY, ORE.—Norris and Rowe's Trained Animal Show May 22; crowded tents; fine performances.

MADISON, WIS.—Gleason's Horse Show May 23-27; good exhibition; large attendance.

SCHENECTADY, N. Y.—Sawtelle's Circus May 25; good and pleased crowds.

MILFORD, MASS.—Goodrich's Circus May 24 pleased large business.

SCHNEIDER, ILL.—Pawnee Bill's Wild West May 25; crowded tents, fair performance.

ALTOONA, PA.—Buffalo Bill's Wild West May 31 exhibited to capacity of tents, pleasing all.

WILLIMANTIC, CONN.—Forepaugh and Sells Circus gave an excellent performance to the capacity of tents May 30. The mills and schools closed for the occasion.

NOTES.

Skerbeck's One Ring Railroad Show opened its season May 23 at its Winter quarters, Medford, Wis.; the attendance was large. The show includes sixty people, Anton Skerbeck's educated ponies and dogs and F. Burns' trick horses among them.

William Sells intends to contest, in Topeka, Kan., the will of Sarah Ann Sells, widow of Allan Sells, who died in that city recently. Mr. Sells claims that he is the only son of Allan and Sarah Ann Sells, and not their adopted son, as he has been publicly known. The bulk of Mrs. Sells' estate, which is estimated at $30,000, was left to Allan Sells, the ten-year old son of William Sells.

Edward Daly, an employe of the Pan-American Circus, was shot and probably fatally injured by Howard Walker, a fellow employe, on board a train near Seaforth, Ont., May 29.

The contract for the new Board of Trade Theatre, Wheeling, W. Va., has been let to the Krieves-Kraft Company. The cost of the theatre will be $150,000, and its opening is set for Jan. 1, 1902.

IN OTHER CITIES.

(Received too late for classification.)

NEWARK.

All the Newark theatres are now devoted to stock cos. or similar organizations, which are giving good performances at reduced prices.

A new stock co. featuring Chester De Vonde commenced a Summer engagement at the Empire Theatre May 27 in Ten Ton Door. The play was decidedly melodramatic, but gave Chester De Vonde an excellent opportunity to display abundant valor as Dave Waldron. Spencer Charters as Mark Tresslon and Morris Burr as Hjemble handled the villians' roles in effective fashion. Florence Gear and Grace Beebe won the feminine honors, and Harry Roche also deserves mention. The audiences augur well for the success of the co.

The Columbia Theatre Stock co. presented for the fortieth and last week of its season at the Columbia Theatre 27-1 A Ride for Life. Ross Snow and Carrie Ezler were specially engaged for the final week, and the former made an emphatic hit as the tramp, while the latter scored in a lesser degree in the soubrette role. Her performance was marred somewhat by vulgarity. The regular members of the co., including Maud Edna Hall, Bert Lytell, Charles Hallock, Claude Brooke, and Jessie Lloyd, contributed to the success of the piece. The next season is announced to open Sept. 2 with Una Abell-Brinker as leading woman.

The bill at the New Century 27-1 was one of merit. Victory Bateman and John Waldron were seen in the delightful sketch Sweethearts and, as usual, were excellent. Man Proposes was played in capital style by Ramond Copp, Anna Layng, and Lotta Edwards, creating much merriment. The vaudeville bill was headed by Lockhart's marvelously trained elephants, which astounded all by their sagacity and wholly wonderful performance. Others on the programme were the Tossing Austins, Walter Murphy, Carrington and Holland in an operetta, A Ready-Made Brigand, and Henry Miller, a recitationist. Friday night was the occasion of the benefit to John Waldron and was a gala event, Victor Moore and others being added to the rest of the bill.

Corse Payton's Stock co. returned to the Newark for the last week of their engagement 27. Woman Against Woman, The Runaway Wife, A Desperate Game, East Lynne, The Eagle's Nest, Only a Farmer's Daughter, On the Rappahannock, The Kidnappers of New York, and Taken from Life was the repertoire. All the plays were acceptably presented, but the greatest success was made with A Runaway Wife, in which Will D. Corbett and Edna Earle Lindon appeared to particular advantage. Specialties were introduced by the Everett Trio, the Rycford Sisters, Richard P. Crolius, La Petite Fredericka, and Jere Sanford. The engagement has been pecuniarily highly successful.

Annie Russell appeared in A Royal Family at the Orange Music Hall May 27 for the benefit of the Record Ambulance.

Beyond Spanish Power will be presented by the Guards of the Columbus Stage Struck Club at the New Auditorium June 4.

Charles Halbek tendered an enjoyable reception to his friends last week.

C. Z. KENT.

MILWAUKEE.

Richard Mansfield presented his elaborate production of Henry V at the Davidson May 27, 28 to large but by no means overflowing houses. Mr. Mansfield received flattering recognition in the title-role, the supporting co. was admirable, and the production from a spectacular standpoint met with enthusiastic praise from all sides. In a Balcony was given to S. R. O. at the Davidson 29. Otis Skinner, Sarah Cowell Le Moyne, and Eleanor Robson were accorded an overwhelming reception. The delightful little dramatic poem was beautifully rendered, and the distinguished audience that witnessed the play thoroughly enjoyed it, as well as the idyllic Irish fantasy preceding it, The Land of Heart's Desire. The Gypsy Queen by amateurs 31, 1.

The Thanhouser co. put on Niobe at the Academy this week and the performance was fully up to the high standard of that popular organization. The opening night fell on Tuesday, 28, as Uncle Tom's Cabin had to be repeated 27 in order to satisfy the demand for seats. The house was filled to the doors, and many in the audience experienced a touch of regret when they realized that this marked the last week of Eugene Moore. Unwelcome reflections were soon lost sight of, however, when the co. got to work on the comedy, which was interpreted with great vim. Successful impersonations were given by Eugene Moore, Grace May Lamkin, R. C. Chamberlin, Harry Mestayer, Lee Baker, John M. Salmpolis, Kate Woods Fiske, Louette Babcock, Daisy Lovering, and Cora Armin. Prince Otto 3-9.

The Hadley Stock co. closed a successful week 25, and opened 26 with The Jewess, in which the co. appeared to advantage, giving one of the most complete and finished performances of the engagement. Clara Thropp covered herself with glory in the title-role. Her work was conscientious, intelligent and artistic. Edwin Boring played Rudolph with considerable force, and James E. Nelson made one of the hits of the performance as Nathan, in which role he manifested emotional strength and power that were impressive and convincing. Charles Sellon gave a faithful and lovable characterization of Father Lorenz, and Paul Scott was again conspicuous for good work as Father Herman. May Niblo Drew devoted her talents and experience to good purpose as Mother Groschen. Felix Heron contributed a clever bit as Abraham, and good renderings were given by R. E. O'Connor, Walter Wallace, Lydia Dickson, Florence Willis, and Ernie Just. Paul Scott directed the production admirably, and to his efforts much of the general success was due. Frederick Paulding in The Lyons Mail 2-8.

Rusco and Holland's Minstrels gave a performance at the Alhambra 26 before a fair audience. This show will be the last for a time as Manager Miller intends having the house entirely remodeled and improved before next season. The Alhambra will remain dark indefinitely.

Robert T. Haines has arrived here and will open as leading man at the Academy in Prince Otto 3.

CLAUDE L. N. NORRIE.

NEW ORLEANS.

The Metropolitan English Comic Opera co. presented Martha at the Athletic Park May 26 to large and delighted audiences. The performance was all that could be desired, and the several principals made distinct hits. Belle Thorne, in the title-role, was given an excellent opportunity and displayed to advantage her well trained voice and dramatic ability. Elvia Crox was a fascinating Nancy, and divided honors with Miss Thorne. Charles Bassett sang the part of Lionel, and the sentimental quality which pervades that part was given most realistic expression. The part of Plunkett was looked after by Charles Sutekwell, who made the most of it, and W. H. West was splendid as Sir Tristan. James MacDonald, the comedian, was a funny Sheriff. Director Selli Simonson had his orchestra well in hand, and the chorus sang with its customary vigor and effectiveness. Dorothy 2-8.

H. Berrid has severed his connection with the French Opera Association and will, therefore, not manage next year's co. Still, there will be a season of grand opera, and it is proposed to have a committe of five manage the enterprise. H. Breton, one of the opera enthusiasts of this city, is now in Paris, and will select the singers.

J. MARSHALL QUINTERO.

MINNEAPOLIS.

At the Metropolitan Theatre Richard Mansfield presented Henry V to large and brilliant audiences May 23-25. The production was marked by the careful attention to detail and elaborate scenic investiture which is characteristic of Mr. Mansfield's work. His support was well balanced. Jessie Bartlett Davis and a talented vaudeville co. gave an excellent bill 26-29 to very good business. Jessie Bartlett Davis sang several numbers with fine effect. Gus Williams, Smart and Williams, Marsh and Sartella, Morrissey and Rich, and the De Havens also contributed taking specialties. Nathan Hale 30-1. E. H. Sothern 3-5.

Knobs o' Tennessee opened for a week at the Bijou Opera House 26 to large houses. The only redeeming feature of the production was the scenery, and that was beautiful. At Valley Forge 2-8. The regular season at the Bijou Opera House will close 8.

Patrick T. Dannon, formerly resident manager of the Metropolitan, now of the Valentine Stock co., has just closed a successful season at Toronto, Canada.

F. C. CAMPBELL.

VAUDEVILLE. VAUDEVILLE.

EDWARD GRAY
Mimical Comedian.
That's a clever act, boy, a clever act.—ERNEST HOGAN.

MR. and MRS. HARRY THORNE
Next season in WILL M. CRESSY'S Scenic Production,
THE CORAL STRAND.

MR. AND MRS. GENE HUGHES
IN LONDON FOR TEN WEEKS. For Open Time address White Rats of America.

A BIG HIT!
DICK AND ALICE McAVOY,
IN THEIR NEW ACT,
THE WAIF'S CHRISTMAS EVE.
A Picture of New York Life, by J. C. NUGENT.
Now booking time for next season.

NEWELL AND NIBLO
High Class Novelty Instrumentalists.
THE ELECTRIC ROSES.

LONDON "MUSIC HALL,"
The Great English Vaudeville Paper—Weekly.

PROFESSIONAL CARDS.

ALEXANDER, ALFRED
At Liberty. Care MIRROR.

ALDEN, JOHN
In Vaudeville

ANDREWS, LILLIAN
Rolfe Co. Re-engaged for third season.

BRADLEY, LEONORA
Second season Castle Square Stock Co., Boston.

BRANDON, ETHEL
R. C. Goodwin Co. At liberty after April 27.

BLAKE, MABEL
Characters. Seraphine in The Rounders. Season 1900-01.

BYRNE, ANDREW
Mus. Director, Composer, Arranger. 19 W. 17th St., N. Y.

BROWN, MASTER SAMMIE
Invites offers. Parts, Specialties. 1900-1 Brauning. MIRROR.

CAMPBELL, EMERIN
Ingenue. At liberty. Actors' Society.

CLIFTON, MARION P.
Disengaged. Augustus Pitou, 1900-01. 219 W. 33d St.

CALNON, EDWARD
Sketches, Plays. 61 Marey, Detroit Mich.

CARHART, JAMES L.
Old Man, with Richard Mansfield season 1900-1901.

CLARGES, VERNER
The Players, 16 Gramercy Park.

COWELL, SYDNEY
Permanent address, Actors' Society.

CLARKE, CHARLES H.
Room 7, Broadway Theatre Building.

CRESCY, ELSIE
Featured 1901-1902 in A Gambler's Daughter.

DIARD, FATIMAH
Prima Donna. Disengaged. Dutch Lane, Hicksville, L. I.

DAVENPORT, ZELIE
Liebler & Co.'s The Christian (Western), 1900-1901.

DENHAM, GEO. W.
Address DRAMATIC MIRROR.

DOUGLAS, HAROLD B.
English Manager and Actor. Lib. Aug. MIRROR.

DUNBAR, ERROLL
At liberty. The Players Gramercy Park, N. Y.

ELTON, ERNEST
Stage Director. 131 West 49th Street.

FERRIS, FANNIE
Disengaged. Juvenile and Ingenue. DRAMATIC MIRROR.

FOUR BEASEY SISTERS
Principal roles. Sir Laurence's Legacy. 36 West 102d St.

FOWLER, JOHN CRAWFORD
Leads, Stage Director. Invites offers.

GRANVILLE, TAYLOR
Address MIRROR

HADLEY, HELAINE
Albee Stock Company, Providence, R. I.

HARKINS, JR., JAMES W.
American Dramatists Club, New York.

HILLER, K.S.R.A.M., J. SEB'ST'N
Musical Director At liberty. Lambs Club, 70 W. 90th St.

HARRIS, WADSWORTH
Care MIRROR.

HOYT, ETHELWYN
At liberty.

HUNT, MARIE
Comedienne. At liberty. 356 West 58th Street.

LEE, AMY
Offers invited.

LEHOINE, ROSE
Emotional Ingenue. Open for Summer Stock. MIRROR.

LEAHR, CHARLES
At Liberty Juveniles, Light Comedy. Address MIRROR

LUM, CHAS N.
With Thill and Kennedy. Criterion Hotel.

LORIMER, WRIGHT M.
Character or Juvenile. At liberty April 1. Care MIRROR.

MONTGOMERY, CHAS. H.
Old Men and Characters. 106 W. 46th Street.

MORGAN, D. ELOISE
66 Lafayette Ave., Buffalo.

MALONE, JOHN
The Players, 16 Gramercy Park, N. Y.

PROFESSIONAL CARDS.

MOORE, ANNA BOYLE
Leading Woman Address care MIRROR.

McGRATH, CHARLES A.
621 South 17th Street, Louisville, Ky.

MORRIS, NINA
At liberty Summer Stock. 109 West 115th Street.

PITT, MARGARET DIBDIN
Permanent address, Actors' Society.

PITT, ADDISON
At liberty. Actors' Society.

PORTER, CAMILLE
Ingenue and Juvenile. Address MIRROR.

ROBINSON, WILLIAM
At liberty. Musical Director. Tivoli O. H., San Francisco.

RYLEY, J. H.
Address Green Room Club, London, Eng.

ROUSE, FANNIE DENHAM
Invites offers. Old Women. Character Comedy. MIRROR.

ROYCE, BRIGHAM
Address 16 Gramercy Park.

SCHAEFER, ANNA
With Maurice Freeman Stock, St. Louis, for Summer.

SEARS, HERBERT
Mr. Henry Miller Company.

SHAW, JOHN J.
At liberty

SHERIDAN, MAUDE
Stock or Production. Address MIRROR.

STANFORD, HARRY B.
Lyceum Theatre, London.

STOKES, HENRY
With Amelia Bingham. Address The Players.

SUMMERVILLE, AMELIA
Per ad., Professional Woman's League, 1599 B'way, N. Y.

TRADER, GEORGE HENRY
Plays and Producing. Office, Actors' Society.

VAN STUDDIFORD, GRACE
In Vaudeville. Booked solid rest of season

VILLARS, JESSIE
Comedienne. At liberty Address MIRROR.

WARD, CARRIE CLARKE
Second Season, Gem Theatre, Peak's Island, Me.

WOOD, ANNIE
 Idle. Comedy Old Woman and Characters. MIRROR.

WILDER, MARSHALL P.
Phone 1112 38th St. "The Alpine," 55 W. 33d St., N. Y. City.

HELEN GUEST
Address MIRROR.

ESTELLE WENTWORTH
Leading Prima Donna.
1901. With Bostonians

J. H. BRADBURY
Village Postmaster Co.
Address MIRROR.

MANAGERS' DIRECTORY.

CONN.—TORRINGTON.

Union Theatre
Now booking for 1901-2. All communications should be addressed to VOLKMANN BROTHERS personally, and not to manager Opera House

IND.—BLOOMFIELD.

The People's Theatre
Thoroughly modern. Wealthy county seat. Only theatre in county. Easily reached from Terre Haute. Played Mc. Girl to $25; Uncle Tom, $18. Good open time.
WM. M. BOOTH, Mgr.

IND.—LOGANSPORT.

Dowling's Opera House
Seats 1200. Only theatre in city. Will play none but Standard Companies and but as few as the town justifies. Father, who managed the house for years, always protected dates, and profited all concerned by doing so. I shall adhere to the same rule, and on these premises ask your assistance by booking with me. Now booking next season.
JOHN E. DOWLING, Mgr.

KAN.—WAMAGO.

Rogers' Columbian Theatre
Booking 1901-2. NEWEST House. Seats 1200. Stage 33x50. Good show town; population 3,000. Want only good attractions.
D. A. ROGERS, Mgr.
J. C. ROGERS, Owner.

KY.—LANCASTER.

Garrard Opera House
Electric lights, new scenery. Seats 650. Stage 24x50. Population 3,000. Best show town in Central Kentucky. Played to $443 May 28. Now booking.
H. B. HUGHES, Mgr.

KY.—SPRINGFIELD.

Springfield Opera House
A new and up-to-date house, just completed, with seating capacity of 700. Stage to accommodate any scenery. Open dates for good companies. Write me.
E. B. LAKE, Mgr.

MICH.—ONAWAY.

Grand Opera House
S. C. 600, pop. 2,500. New lumbering boom town. Write for open time. (Caution, don't address Manager Opera House, as mail falls into other hands.) Address
CARROL & BRUCE Mgrs.

O.—HILLSBORO.

Bell's Opera House
Now booking season of 1901 and 1902. I play one-night stands only. Attractions limited to one per week. Cheap Repertoire Managers need not write me.
I must have strong legitimate attractions or the house stays dark
Usual receipts from $200 to $500 per night.
Good show town. Good house. Seats 1,000. Prices from 25c. to $1.00. For time and terms address
FRANK AYRES, Mgr.

PA.—MIDDLETOWN.

New Auditorium
Population 7,800, seating 1,000. Located on leading corner in city. House just completed. Everything modern. Electric light, steam heat. Now booking season 1901-1902.
PLAY THE NEW HOUSE.
H. G. KEENER, Mgr.

PA.—RENOVO.

Kane's Theatre
Now booking season 1901-1902. One-night stands only. Attractions limited to one a week. Population 10,000. S. C. 900.
For time and terms address
JOSEPH P. KANE, Bus. Mgr.

PA.—TYRONE.

Academy of Music
Population 10,000. Seats 1,000.
Under new management. Now booking for 1901 and 1902. Only first-class attractions. Limited number per month. Address
E. J. PRUNER, Mgr.

R. I.—PROVIDENCE.

Allen's New Opera House
Ready for Bookings for the season of 1901-1902. Will be ready to open about Sept. 1st at popular prices. Seating capacity, 1,500 or more. Address
CHARLES ALLEN, 733 Westminster Street.

S. C.—ANDERSON.

Anderson Opera House
Population 10,000. Five new factories building. Now booking season 1900-1901. All modern improvements
McCULLY & ORR, Mgrs.

TENN.—MURFREESBORO

Mason's Opera House
Now booking for season of 1901-02. Fair date, September 5 and 6, open. Splendid chance for two nights of excellent business. House in best condition. Seats 800. Only good attractions wanted. Number of attractions limited so as to insure big business. Write for time.
AVENT, FOX & LITTLE, Mgrs.

W. VA.—MONONGAH.

Coliseum Opera House
Open time, month of May Dec., 1901, and Jan., 1902. Write or wire.
CARROLL CURREY, Mgr.

WIS.—NEW LONDON.

Grand Opera House
Population 5,000. Ground floor. Capacity 1,000. Address
HICKY & LATTEY, Props.

WIS. WAUPUN.

Whiting Theatre
Folding chairs, electrically lighted, steam heat; seating capacity, 700. Now booking for season 1901-2. Want a strong attraction for July 4.
F. E. DAVIS, Mgr.

WYO. LARAMIE.

Manager Opera House
U. P. R. R. to Coast. Now in course of being remodelled. Stage 30x60, 25 ft. to gridiron. The only house that draws the money. Write for time.
WM. MARQUARDT, Mgr.

CAN.—QUEBEC.

Tara Hall
Pop. 50,000. Cap. Prov. of Quebec. Great Tourist Resort. Open for Engagements Dec. Seating capacity, about 600.
JOHN E. WALSH, Mgr.

COSTUMES, ETC.

WIGS,
TOUPEES,
Grease Paints and Face Powders.
Satisfaction Guaranteed.
CHAS. L. LIETZ,
No. 39 West 28th St., New York.

William Hepner,
WIGMAKER,
124 WEST 36th St., 2 DOORS FROM BROADWAY
Telephone, 8a. 328—38th St.
Chicago Branch, Chicago Opera House Block, S. W. corner Clark and Washington Sts., Chicago, Ills.
Send for new illustrated Catalogue.

Removal! Removal!
EAVES COSTUME CO.
From 63 E. 12th St., N. Y., to
586 SEVENTH AVE.
(Near Broadway and 42d St).
Telephone 463—38th St.

MAURICE
HERRMANN
COSTUMER,
20 West Twenty-Seventh Street,
Near Broadway.

Van Horn & Son
THEATRICAL COSTUMERS.
121 N. 9th St., Phila. 34 E. 20th St., N. Y.

JOS. HEMBERGER
MERCHANT TAILOR.
405 Sixth Avenue, - First Floor
Latest Summer and Fall Importations Now Ready.

J. Wiesle' Sons,
COSTUMERS,
49 Union Square E., bet. 16th and 17th Sts., New York. Tel. 1823 18th.
27 Smith St., near Fulton Brooklyn. Tel. 323 A. Main.

JOHN AZZIMONTI
From principal theatres of Europe, Paris and Theatre Scala of Milano. Manufacturer of
THEATRICAL AND CUSTOM SHOES
and *Riding Boots* in every style. Specialty in dancing shoes.
32 Union Square (17th St. and 4th Ave.), N. Y.

A. KOEHLER & CO.,
COSTUMERS.
54 Union Square, bet. 17th and 18th Sts.
Estimates furnished for Plays. Costumes made to order. Large stock of Historical Costumes.

MILLER, Costumer
Costumes, wigs, etc., to hire for plays, operas, tableaux, bal masque, etc.
231-233 S. 8th St., PHILADELPHIA.

MRS. COHEN
629 6th Ave., near 37th St.
Has constantly on hand a fine assortment of street dresses, also very handsome evening costumes, that can be bought at very low prices. Telephone, 465 a 38th Street.

MISS R. COHEN
250 W. 74th Street.
Formerly 182 E. 70th Street
Telephone No. 94 Riverside.

MME. SINDIC,
Imported Gowns, every description; Opera Cloaks, Furs, etc., bought and sold. 440 Sixth Ave., N. Y.

ASTONISHING high prices paid for Ladies' Gentlemen's and Children's discarded clothing. Fine evening and street costume, diamonds, jewelry, bric-a-brac, furniture, carpets &c. Call or address
MR. or MRS. M. NAFTAL, 70 6th Ave

PROFESSIONAL CARDS.

HARRY GLAZIER
STARRING.
Direction E. D. Stair and Geo. B. Nicolai.

LOUIS J. MINTZ
LEADING TENOR.

WILLIAM WOLFF
HER MAJESTY'S THEATRE, SYDNEY, N. S. W.

LOLA MORRISSE
Soubrette and Ingenue. At liberty.
Address MIRROR.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS. | PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

LILLIAN LAWRENCE

Priscilla, in The Wooing of Priscilla

TREMONT THEATRE, BOSTON MASS.

...ar lady ...period when ...ences of affec... nigh ... two the ... well poised—a night of ... as well as distinctly personal. ... Lillian Lawrence made the sweetest possible Puritan maiden, Priscilla, and her acting, both in the lighter and the heavier views of the title-role, was without perfection.—Boston "Herald," May 28, 1901.

The applause for Miss Lawrence began before she entered upon the scene, and all through the evening she was the recipient of hearty testimonials to her local popularity. The role of Priscilla is not an exacting one, coyness and gentleness being its chief constituents, and these demands Miss Lawrence easily met. She sang her two solos very well, and in the brief dramatic episode in the third act she gave a convincing glimpse of her emotional powers. The proposal scene with John Alden was excellently carried out.—Boston "Globe," May 28, 1901.

The playing is in competent hands. The great audience made the occasion one long to be remembered by Miss Lillian Lawrence, the Priscilla, and such applause as was bestowed upon her has seldom been heard in a Boston playhouse. She was the ideal Priscilla in sweetness of appearance and daintiness of manner, and played with artistic appreciation of the role.—Boston "Traveler," May 28, 1901.

On one head there can be no doubt whatever: the parts of Priscilla, Widow Hopkins, and Myles Standish were absolutely superbly played. You would have to look far to find anything more perfect. Both Miss Lawrence and Miss Sutherland have that personal beauty and charm that almost makes histrionism superfluous; but it is not too much to say that they act as well as they look. They lend themselves to every passing change in the play, from opera-bouffe to seriousness, with equal skill and grace.—Boston "Transcript," May 28, 1901.

The Summer season at the Tremont Theatre was inaugurated last evening with the first performance on any stage of Stanislaus Stange's colonial drama, "The Wooing of Priscilla." The occasion also marked the return to Boston of Lillian Lawrence, who for so many years has been the leading lady of the Castle Square Stock company. The combination of these two events served to bring out, in the face of a cold, easterly storm, a large audience, the majority of whom were apparently admirers of Miss Lawrence.

This was evidenced by the hearty applause that greeted the lady's first appearance as well as the demonstrations of approval which were shown at every effort, spoken or sung, for Miss Lawrence twice favored the audience with a song, and there were floral offerings galore. These features, with a speech from Mr. Stange, gave an added interest to the performance.—Boston "Post," May 28, 1901.

Miss Lawrence was pictorially charming as the Puritan maid, and her acting was very much in the same vein—sweet, tender and delicately feminine.—Boston "Journal," May 28, 1901.

Miss Lawrence looked and moved the heroine Priscilla in charming wise, making a beautiful picture to the eye, and, what was of even more importance—pleasing the ear and the mind. The Puritan maid was made womanly and young-womanly; even in the passages where she was compelled to wear the crown and wield the sceptre she saved the situation from outward absurdity by her unaffected bearing; and in the love passages with Alden she was sometimes admirably good, giving the famous "Why don't you speak for yourself, John?" with ideally excellent taste and spirit. It is not often that a play is seen in which the women do as much wooing as they do in this drama; but that kind of wooing is much relished by popular audiences.—Boston "Advertiser," May 28, 1901.

Bertha Creighton

LEADING WOMAN

Gem Theatre. Peak's Island, Me.

Flora Fairchild

With W. A. Brady, Season 1901-2.

Address MIRROR.

Clara Coleman

COMEDIENNE.

Address MIRROR.

GRAYCE SCOTT

INGENUE AND COMEDY ROLES.

The Giffen Company, Richmond, Va. AT LIBERTY SEASON 1902-03.

Beatrice Norman

LEADING WOMAN.

AT LIBERTY for Summer and next season. 25 Wadsworth Ave., cor. W. 187th St.

MINNIE B. LANE

JUVENILES, HEAVIES OR LEADS.

DISENGAGED NEXT SEASON.

Address MIRROR.

JANE KENNARK

Leading Woman.

Special Spring Engagement, Auditorium Theatre, Kansas City, Mo.

ANNA BOYD

DISENGAGED.

Address MIRROR.

Eastern SUSAN HEARTS. Western SUSAN HEARTS.

E. LAURENCE LEE

GENERAL STAGE DIRECTOR W. E. HANKEVILLE'S ATTRACTIONS.

At Present, THE PARSON in THE VILLAGE PARSON.

PLYMOUTH REA

W. A. BRADY'S SORROWS OF SATAN—It is in no sense derogatory to other members of the cast to say that easily first among last night's players was Miss Plymouth Rea, who essayed so successfully the part of the young American girl. Brimful of life, ready of wit and sane and healthy in body, mind and heart, Miss Rea's beauty, vivacity and womanly charm, made even more womanly by Western frankness, captivated the audience the moment she appeared. To hear Miss Rea say "Yes, that's true, but hardly original" in reply to the duke's insipid conventionalities, was of itself worth the price of admission.—*New Orleans Times-Democrat, Oct. 8, 1900.*

DISENGAGED. Address MIRROR.

EDMUND BREESE

CASTLE SQUARE THEATRE—BOSTON, MASS.

AT THE WHITE HORSE TAVERN.—But the jewel of the evening was Mr. Breese's Brand, the head waiter. His whole performance was a very highly finished and telling piece of art; with an immense amount of cunning detail work, he never marred the main outlines of the character. Then what genuine vis comica, combined with true lightness of touch."—*Boston Transcript, May 21, 1901.*

DAISY LOVERING

ACADEMY, MILWAUKEE, In UNDER TWO FLAGS.

News—The performance last night was essentially a triumph for Miss Daisy Lovering, the Cigarette of the production. She entered into the spirit of the role with charming abandon, but at no time did she exaggerate this side of the character. Her conception of the role is entirely original; it is not copied. It is a creation of her own, and it is a faithful portrait of the character as drawn by Ouida. In the stronger scenes she imparts to her lines a dull touch that makes itself particularly effective.

Sentinel—This is Daisy Lovering's week at the Academy of Music. In the role of Cigarette, in Under Two Flags, this little actress finds herself fitted with a part admirably suited to her capabilities. She made her first appearance in it last evening. Her efforts were crowned with success, for she made an undeniable hit.

GERTRUDE LEWIS

INGENUE.

"Miss Lewis is a clever, capable and conscientious player."—*Chicago Evening Post.*

Address care THE MIRROR.

META MAYNARD

LEADS.

Valentine Stock Co., Toronto, Canada.

HARRY CORSON CLARKE

Starring in WHAT DID TOMKINS DO?

ELEANOR FRANKLIN

AT LIBERTY AFTER MAY 18, 1901.

Address MIRROR Office.

Esther Lyon

Specially engaged for LEADS.

AUBREY STOCK CO.

Grand Opera House, Brooklyn, N. Y., opening May 19

Oscar Eagle

With Liebler & Co.'s Production,

"IN A BALCONY."

ALDEN BASS

AT LIBERTY FOR SUMMER.

Address 114 West 40th St., Actors' Society.

ALICE JOHNSON

LEADING WOMAN.

AT LIBERTY FOR NEXT SEASON. Frawley Company, California.

SEDLEY BROWN

DRAMATIC DIRECTOR.

Associated with Frederic Bond. F. F. Proctor's Stock Companies.

PERCY WINTER

Stage Director.

Engaged for Summer. At liberty Aug. 17. Productions a specialty.

Address care MIRROR.

NEIL BURGESS

In THE COUNTY FAIR Season 1901-2.

HIMSELF

Address all communications to Neil Burgess, Room 12, No. 1367 Broadway, N. Y. City.

JOHN J. FARRELL

LEADING MAN.

INVITES OFFERS FOR NEXT SEASON. Forepaugh's Theatre Stock, Philadelphia.

VALERIE BERGERE

ENGAGED.

Albee Stock Company, Providence, R. I.

LEADING WOMAN. Invites offers for season.

JAMES WALL

Manager, Bus. Manager, Treasurer.
Heavies, Juveniles. High Baritone Voice.
Invite offers Summer and next season

DAISY CHAPLIN

Ingenue, Soubrette and Boys.
STRONG SPECIALTY. EXCELLENT SINGING VOICE.
Address 154 W. 38th St., N. Y. City.

JULIA STUART

AT LIBERTY.

Address Actors' Society, New York, or 298 East Ohio Street, Chicago, Ill.

PROFESSIONAL CARDS.

AIDA LAWRENCE

(MRS A. J. SHARPLEY.)

PAYTON'S BIG STOCK.

HEAVIES or STRONG CHARACTER.

Height 5 ft. 5½ in. Weight, 130 lbs.

Address till July, MIRROR.

MARY SANDERS

Address Actors' Society, or care MIRROR.

Isabelle Evesson

LEADING WOMAN. DISENGAGED.

Address ACTORS' SOCIETY, 114 W. 40th St., N. Y.

WILLIAM FRIEND

LEADING COMEDIAN.

A STRANGER IN A STRANGE LAND.

Closes season 38 consecutive weeks May 11.

Cora H. Williams

COMEDIENNE.

Address MIRROR.

AL PHILLIPS—AGNES CARLTON

Disengaged after May 15.

Address Actors' Society, Agents, or MIRROR.

AT LIBERTY.

AGNES ROSE LANE

Address MIRROR, or Agents.

JOHN WALDRON

Leading Man. New Century Stock, Newark, N. J.

INVITES OFFERS FOR NEXT SEASON.

ALICE KAUSER

PLAYS.

NEW STOCK PLAYS.

NEW REPERTOIRE PLAYS.

Address 1432 Broadway, New York.

Chas. E. McCloy,

Character, Heavies, Old Men and Legitimate Roles.

AT LIBERTY. Stock or Road.

Permanent address, 771 W. State St., Columbus, O.

H. Logan Reid

Scenic Artist,

1380 Broadway, N. Y.

Marie Laurens,

PRIMA DONNA SOPRANO.

AT LIBERTY.

Grand or Comic Opera. 20 W. 33d Street.

NELLIE YALE

LEADS and COMEDY.

Invites Offers for Summer and Next Season.

Address MIRROR.

HARRY DICKESON

All Engagements complete. Summer Opera season settled. Address

39 E. 112th St., New York.

WILL DANFORTH

Grenmell, N. Y. (Thousand Islands).

JOSEPHINE FLORENCE SHEPHERD

Invites Offers for Next Season.

Character or Comedy. Care MIRROR, or Agents.

JOHN ARTHUR FRASER,

PLAYWRIGHT.

PERMANENTLY LOCATED,

20 Manhattan Theatre Building, New York

LEADING SUPPORT. CARL HASWIN.

CARROLL DALY

THE SPIDER. THE SILVER KING.

MR. and MRS. CHARLES

PLUNKETT

Season 1900-1901 Mrs. Fiske's Co.

At liberty for Season 1901-1902

CHARACTER or COMEDY.

Address MIRROR office, or 16 Gramercy Park, N. Y.

THERE IS ONLY ONE

SADIE CONNOLLY

SINGING, CHARACTER, IRISH COMEDIENNE.

AT LIBERTY.

Address 223 East 78th St., N. Y.

LISLE LEIGH

Summer Season,

Albee's Stock Co., Providence, R. I.

DISENGAGED NEXT SEASON.

LA MONTS.

BABY CLIFFORD. BABY MARIE.

Child parts. Agents, or 46 W. 99th Street.

LAWRENCE C. O'BRIEN

With Clara Turner Summer Stock Co.

Invites Offers for Next Season.

Care Actors' Society.

ALBERT PARR

Leading Tenor

With Bostonians—1901

Lillien Alexander

LEADING WOMAN.

INVITES OFFERS FOR NEXT SEASON.

Address Windber Stock, Windber, Pa.

ELOCUTION, ACTING, ETC.

SEVENTEENTH YEAR. 1884-1901.

AMERICAN ACADEMY OF DRAMATIC ARTS

AND EMPIRE THEATRE DRAMATIC SCHOOL.

FRANKLIN H. SARGENT, President.

A practical Training School in connection with Mr. Charles Frohman's New York Theatres and Traveling Companies. Summer Course opens JUNE 1.

Many-six Public Performances have been given by the Regular Class during the season ending March 30th.

Recent Engagements of the Graduating Class: JULIETTE ATKINSON, Fawcett Stock Co., Balto., Md.; ROY ATWELL, Character Comedy, Lyceum Theatre, N. Y.—Lash of the Whip. JESSIE CHURCH, Character, Lyceum Theatre, N.Y.—Oranadoff. BEARS COLLINS, Jessie Bonstelle Stock Co., Halifax, N. S. GEORGE B. COOPER, Leading Juvenile, Lyceum Theatre, N. Y.—Shades of Night. RACHAEL CROWN, Eugenie, Mortimer Snow Stock Co. BENET DUGAN, Character Comedy, Janice Meredith Co. CORNELIUS GARRIGAN, Characters, Janice Meredith Co. PAULA TRIPPEL, Leading, Wm. A. Brady. SUZANNE HALPIGNY, Daisy, Daniel Frohman—Pride of Jennico Co. EDMUND LYON—William Gillette's Sign of the Cross Co. WALLACE OWEN, Character, Wm. A. Brady's Way Down East Co. HERBERT POLLARD—Wm. A. Brady's Betsy Ross Co. ROBERT SANDERS, Heavy, Daniel Frohman Pride of Jennico Co. JULIA MARLOWE TAYLOR, Ingenue, Frederick Bond Stock Co. ALICE VARIS—R. V. Donnelly Stock Co. WALLACE WORSLEY, Leading Juvenile, Empire Theatre, N. Y.—Diplomacy.

Apply to E. P. STEPHENSON, General Manager, Room 145, Carnegie Hall, N. Y.

STANHOPE—WHEATCROFT

Dramatic School

Located at 31 Fifth Avenue, N. Y. City. Occupying the entire building.

ADELINE STANHOPE WHEATCROFT - - DIRECTOR

MAY 1st—SUMMER COURSE.

The National Conservatory of

DRAMATIC ART

Under the Direction of

F. F. MACKAY

The Distinguished Character Actor, and for Twenty-five Years a Practical Teacher of Acting.

OPEN THE YEAR ROUND.

Regular Classes Organized in October and June.

Actors coached in special characters and in all dialects. Office hours from 9 A. M. to 5 P. M.

Send for prospectus. 19-23 W. 44th St. (near Fifth Ave.), New York, N. Y.

Ludlam School of Dramatic Art,

No. 118 So. 13th Street, Philadelphia, Pa.

Giving a practical course in Voice Building, Analysis, Reading, Fencing, Dancing, Make-up Costuming Rehearsal and Public Performance. Companies supplied with competent pupils.

HENRY LUDLAM, Director.

Also Director of Department of Dramatic Art in

Broad St. Conservatory of Music,

1329-1331 So. Broad Street, Philadelphia.

Pupils fitted for the Drama and Opera. Opportunities for Public Performance with complete Pupils' Orchestra. Residence Department for Young Ladies. Modern Languages, Physical Culture, Free Advantages.

For Illustrated Catalogue, address GILBERT RAYNOLDS COMBS, Director.

HART CONWAY

DIRECTOR

SCHOOL OF ACTING

OF

THE CHICAGO MUSICAL COLLEGE.

Address WM. E. ZIEGFELD, 202 Michigan Blvd., Chicago, Ill.

ROSE EYTINGE

Pupils Prepared for the Stage, Pulpit, Platform or Parlor.

INSTRUCTION IN ACTING. Address 214 West 83d Street, New York.

DVORAK

DRAMATIC SCHOOL

THOROUGH STAGE TRAINING. FREE ADVANTAGES.

Address EDWARD DVORAK, 243 Wabash Ave., Chicago, Ill.

The American School of Playwriting,

FOUNDED JANUARY, 1901.

Any one can give an opinion or criticism of a play. An Analysis is, in part, Playwriting itself. It determines infallibly whether a manuscript is a play or not. Why send "plays" to managers which are not plays? An exhaustive Analysis will help you. It is the only feasible form of teaching "by mail."

Circular. Address: W. T. PRICE, Room 17, Holland Building, 1440 Broadway, N. Y.

("The Technique of the Drama," by W. T. Price, $1.50; Brentano's, all booksellers, or as above.)

ALVIENE.

The Famous Authority on Stage Dancing, Vaudeville Sketches and Stage Acting.

Occupying entire upper floors and halls, with stage, of the Grand Opera House Building, N. Y., 8th Ave. and 23d St., Entrance 209 8th Ave.

(Always open.)

Largest, oldest established and most reliable conservatory. Special this month. Sketches and acts written and rehearsed. Special popular priced acting classes for this course only.

We complete you for the stage in every detail (engagements guaranteed). Pupils: Catherine Barrho, La Neva, La Belle Dazie, Agnes Mahr, Mazie King, Elsecta Johnson and Dean, Hooker and Davis, the Big Muths, the Blondells, Barney Gilmore, hundreds others.

Performances monthly at Grand Opera House.

Call or write for catalogue.

ALFRED AYRES, 218 W. 15th St., N. Y.

Instruction in ELOCUTION—all branches—and DRAMATIC ART. Author of "Acting and Actors," a book for students of the actor's art. Price, $1.25.

There are chapters of the book that ought to be printed in tract form and put into the hands of every member of the dramatic profession.—*Boston Evening Transcript.*

DR. E. S. KIMBALL

WILL TEACH

IN NEW YORK DURING THE SUMMER.

Coaching Professionals a Specialty.

For terms, hours, etc., address

1327 Pa. Ave., N. W., Washington, D. C.

LAWRENCE

School of Expression

106 W. 42d St., New York.

EDWIN GORDON LAWRENCE, Director.

The speaking voice thoroughly trained and developed, and all defects of speech, arising either from inadequate breathing, wrong position of vocal organs or defective utterance corrected.

Practical instruction in the fundamentals of expression, for those who desire to teach.

MR. PARSON PRICE, Voice Culture.

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Ida Conquest, Maude Odell, Janet Waldorf, Drew Donaldson, Ruth Holland, Willie Collier, Clara Bloodgood. Send for Circular. 6 E. 14th St., New York.

Now Booking.

ELMER E. VANCE'S

Big Scenic Production.

TREASURE ...ISLAND

A Dramatization of Robert L. Stevenson's Famous Novel.

A Carload of Magnificent Scenery.

Startling Electrical Effects.

The Big Mechanical Rocking Ship.

A Complete Line of Lithographed Printing by W. J. Morgan & Co.,— all four color work.

A First-Class Company with

BEATRICE

The Wonderful Little Comedienne, Singer, Acrobat and Dancer.

ALSO BOOKING THE LIMITED MAIL.

Address

ELMER E. VANCE,
Lake View, N. J.

WARNING.

TO MANAGERS: Take notice that the following Sardou plays,

"CLEOPATRA," "LA TOSCA," "FEDORA," "THEODORA," and "CYNTHIA,"

are the property of the **Estate of the late Fanny Davenport MacDowell,** and the undersigned executors will prosecute any manager who produces the same without authority from them. An injunction has been applied for in the Circuit Court at Chicago, Ill., enjoining Clarence M Brune (individually and as a corporation) from producing, leasing or disposing of any of the aforesaid plays, and is known as General No. 211,230.

Attorney representing said estate,
THOMAS R. HART, 92 W. Broadway, New York City, N. Y.

W. MELBOURNE MACDOWELL, Executor.
MAY D. SEYMOUR, Executrix.

For Season 1901-1902, ONLY.

"Keep your Eye on the Ball" and this "Ad."

TENNESSEE'S PARDNER.

Under the sole management PHIL HUNT.

"Always Legitimate and High Toned."

In Preparation—An ELABORATE Production of a Dramatic Version of a Popular Novel—Particulars Later.

A VERY TICKLISH AFFAIR.

Built to Tickle the People

HUNTING FOR HAWKINS

And it Tickles Them Right.

☞ We have a regular tickling sensation. See?

Suite 15, 1440 Broadway, New York.

Direction
WILLIAM GRAY,
J. W. GILLINGWATER.

THIS IS THE REAL WINNER!

WOOD

Only a few Dates Left.

W. V. JOHNSON, Mgr., Shamokin, Pa.

REALLY NOTHING TO DO.

Time and Company Practically Filled.

THE DRAMATIC NOVELTY OF 1901-02.

AT THE OLD CROSS ROADS

By HAL REID.

Magnificent lithographic paper by Miner and Special Scenery by Moses and Hamilton, both under way.

1439 Broadway, N. Y. City. ARTHUR C. AISTON, Prop. and Mgr.

SEASON 1901-1902.

STOCK STARRING TOUR of

MELBOURNE MACDOWELL

in SARDOU REPERTOIRE.

First to successfully revive the old system of the traveling Star to Stock Companies.
Engagements this season—Chicago, Jan. and Feb.; Memphis, March; Newark, N. J., April; Milwaukee, May; San Francisco, June.
For contracts next season, address TOM HART, Manager, 92 West Broadway, New York.

For Sale—Pullman Sleeping Cars

Rebuilt to order for Circuses, Dog and Pony Shows, Minstrels and Traveling Companies

For rent—Two 10-Section Sleepers, with one Stateroom, Office and Kitchen, to responsible parties only.

FITZHUGH & COMPANY,
Monadnock Building, Chicago. No. 141 Broadway, New York.

Mahler Bros.

Great June Sale

of dainty

Muslin Underwear

Now in progress. Includes all

High Class Specialties

at greatly reduced prices.

It's worth your while to see the specials in

Dancing Skirts and Drawers

The Mahler Special
Theatrical Cold Cream
Pound Can, 50c.
Acknowledged the best in use.

The Mahler
Make-Up Box
Latest up-to-date, 50c.

Java Rice Powder
All Colors, 25c.
Perfumery Dept.

6th Ave. & 31st St., N. Y.

Watch for **A ROMANCE OF COON HOLLOW,** with the best Co. since the original.

BY THE AUTHOR OF THE PARISH PRIEST, DANIEL L. HART.

PENNSYLVANIA

AND C. E. CALLAHAN AUTHOR OF COON HOLLOW AND FOGG'S FERRY.

Also, with special scenery, **THE NEW FOGG'S FERRY.** **BOLA POMEROY** as Chip.

Address C. E. CALLAHAN, 127 W. 40th St., N. Y. City.

PLAYS.

New

Productions. Stock. Repertoire.

VAUDEVILLE SKETCHES, MONOLOGUES, Etc.

GRAHAME'S PLAY BUREAU

Rooms 6 and 7, 1432 Broadway, New York.
Catalogue of plays free.

NOW BOOKING. SEASON 1901-2.

Harmony Theatre, Galveston, Texas

Only popular priced theatre in the city. Now being remodeled. We play Sunday nights. Write for time.
DAVE H. DAVIS, Lessee and Manager.

SPOTS OF WIT AND HUMOR

As told by EZRA KENDALL.
By mail, 25c.
9 6th Ave., Mt. Vernon, N. Y.

PACKARD

THEATRICAL EXCHANGE,
1364 Broadway, N. Y.

MISS DESMONT PACKARD, - Manager

Now ready, the reigning success,

NELL GWYNN

And the finest version extant of

UNDER TWO FLAGS.

Suitable for Stock and Repertoire. ☞ Send two-cent stamp for Catalogue of Royalty Plays.

JOHNNY **THE RAYS** EMMA

A HOT OLD TIME CO.

Office, Room 811 New England Building, Cleveland, Ohio

CLARA CISIKO

New rural sketch, Before the Harvest. For terms address Mirror office.

and versions of

WILL OWEN'S UNDER TWO FLAGS. VANITY FAIR. MADGE LESCAUT.